

Saturday 17 June 2017



Fujifilm GFX 50S

Why a top press shooter doesn't want to give this medium-format bruiser back

Amateur Photographer

Passionate about photography since 1884

Sharpen your eye

Don't miss **Michael Freeman's** guide to stunning composition

Nik of time

Get the **free** Nik collection while you can! Full guide to **Silver Efex Pro** and more

TESTED

Canon updates a classic lens

Full review of reinvigorated 24-105mm f/4L II glass

Win a Sony RX10 III

Take part in our wildlife/nature shootout and it could be yours

Best flash diffusers from £35 Get lovely lighting effects for a lot less

Hello Slow

Relax, recharge, refresh, revitalise, reacquaint
on self-guided walking, cycling and touring holidays in Europe and beyond.
Hello you.



Hallstatt, Austria. Photo by Roger Hart
Inntravel Slow Moments photographic competition
Enter yours at inntravel.co.uk/slow



Inntravel.co.uk
The *Slow Holiday* people



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Many technical skills can be taught in photography, but helping people develop an 'eye' for composition is much harder.

Pros who run courses tell us it's one of their main challenges: while they can advise on helpful techniques and approaches, effective composition is not an exact science. Mindful of this, we asked Michael Freeman, one of the world's most prolific photography

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7days

A week in photography

authors and a highly skilled shooter in his own right, to share some of his composition secrets. As you'll see on page 12, it's as much about thinking differently as it is about following the 'rules'. Meanwhile top press photographer Edmond Terakopian tries out the Fujifilm GFX 50S on page 32, and don't miss our unique competition to win a Sony GX10 Mark III on page 40. Another packed issue!

Nigel Atherton, Editor

© TONY SELLER

ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

King's Cross Station

by Tony Sellen

Nikon D810, 25mm, 1/30sec at f/7.1, ISO 800

This image, taken by London-based AP reader Tony Sellen, was uploaded to our Twitter page using the hashtag #appicoftheweek.

Tony is a photographer who has entered various competitions throughout the years, including our own APOY, and consistently places highly with his distinct black & white

images. Most recently he was a runner-up in the Wex Photographer of the Year competition.

'This photo was taken in King's Cross Station,' he says. 'The high-contrast walls make this a favourite spot for photographers. I first took a photo here back in 2015 and I've been back many times since.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 49.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 49.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Jessops #ShareYourSummer

Jessops has brought back #ShareYourSummer, running until 2 August. Budding photographers should share their images via social media tagging @jessops and using the hashtag #ShareYourSummer2017 to be in with a chance of having their images showcased across 56 UK towns and cities, with the overall winner receiving £3,000.



© JOHN WILLIS

Historical photography online collection

More than 50 organisations across Europe have shared their historical photography collections online to help form one big database. The newly formed archive, EuropeanaPhotography, led by PHOTOCONSORTIUM, contains over two million images.



© 'AN ARTIST IN HIS LINE' (1890/1910) PUBLISHED BY UNDERWOOD&UNDERWOOD

Prynt Pocket mobile printer

Prynt has launched its latest mobile printer, Prynt Pocket. Users can print directly from their iPhone by inserting it into the device, taking a photo and using the Prynt app to make edits. The printer has a removable paper cartridge and it takes about 30 seconds to print a photo. Available now for \$149.99.



Halide iOS camera app

Ex-Apple designer Sebastiaan de With and ex-Twitter engineer Ben Sandozsky have teamed up to launch a new iOS camera app, Halide, designed for more advanced users. The developers say it offers high-end tools for more control. Designed around a gesture-based interface, it costs £4.99 from the App Store.



NanGuang LED studio light

Kenro has launched a new NanGuang ultra-slim LED studio light, retractable wall arm and background support kit, all ideal space-saving solutions. The new Combo 40C flat panel light will retail at £179.94. The wall arm holds light heads up to 5kg and is £99.96, whereas the compact background support kit is £77.94. Visit www.kenro.co.uk.



© ALAN O'RIOGAN, LENS CULTURE EXPOSURE AWARDS 2017

GET UP & GO

ISLE OF WIGHT



© CARLA REGLER

Round the Island Boat Race

Join Carla Regler for a day photographing the largest race of its kind with around 16,000 professional and amateur sailors. You will have the best seats in the area with your own rib and skipper, so you can photograph the boats as they come past the most photogenic view of the Isle of Wight – The Needles.

1 July, www.lightandland.co.uk/photography-tours



© BRADFORD INDUSTRIAL MUSEUM

WEST YORKSHIRE

Industrial Society

This exhibition looks at changes during the Industrial Revolution, specifically how the British working classes went from objects in photos, to heroic representations of industry and finally to photographers themselves.

Until 5 November
www.bradfordmuseums.org/venues/bradford-industrial-museum

BIG picture

Lensculture looks back at its favourite competition images in a new book

◀ For the past ten years the website LensCulture has been a pretty reliable source when it comes to measuring the temperature of contemporary photography. Its pages are awash with fascinating, informative and, at times, provocative images that span the genres of activism, street, portrait and photojournalism. Now LensCulture is releasing a book looking back at some of its favourite images discovered through four international photography competitions sponsored by LensCulture in the past year. This image by Alan O'Riordan, in which we see a young woman sitting in a sea of nylon, repairing fishing nets in the busy port of Hòn R, Nha Trang, Vietnam, was a finalist in the 2017 LensCulture Exposure Awards.

The *Best of LensCulture Vol 1* is published by Schilt, priced £22. Visit www.lensculture.com.

Words & numbers

Your first 10,000 photographs are your worst

Henri Cartier-Bresson
1908-2004

60,692

number of photos in largest online photo album of shadows, achieved by Huawei Honor6 and Sohu IT from China

SOURCE: GUINNESS WORLD RECORDS



The most interesting things to see, to do and to shoot this week. By Oliver Atwell

EDINBURGH



© ALASTAIR COOK

Alastair Cook

This exhibition at McArthur's Store in Dunbar features a series of wet-plate collodion portraits created by Alastair Cook during his time as Artist in Residence. Alastair Cook is an award-winning photographer who works with lens-based media.

Until 30 June
www.theimagecollective.co.uk

NOTTINGHAM



© MARTINE HAMILTON KNIGHT

Historical Architecture

Top architectural photographer Martine Hamilton Knight guides you through the beautiful Tudor home of the Brackenbury family in Holme Pierrepont Hall, Nottingham. Composition, lighting and exposure will be explored, as well as wideangle versus telephoto lens choice.

22 June, www.rps.org/events

LONDON



© EDMUND CLARK

War of Terror

Through photography, videos, graphic visualisations and documents, artist-photographer Edmund Clark reveals hidden stories of controversial methods taken by states to protect their citizens against terrorism. This exhibition focuses on the experiences of UK residents and raises vital issues.

Until 28 August, www.iwm.org.uk



The 10-20mm zoom (left) and fisheye lenses (right) are priced at £329.99 and £1,299.99 respectively

Nikon reveals a trio of fresh lenses

NIKON is set to expand its Nikkor lens line-up further this month, unveiling a trio of new wideangle models: the Nikon AF-P DX Nikkor 10-20mm f/4.5-5.6G VR, the AF-S Nikkor 28mm f/1.4E ED and the AF-S Fisheye Nikkor 8-15mm f/3.5-4.5E ED.

First up is the 10-20mm DX VR, which has been launched as an affordable ultra-wideangle zoom lens for the beginner and enthusiast markets, keeping versatility at the top of the features list by ensuring the optic's construction is both light and compact.

It contains three aspherical lens elements to ensure excellent image quality while minimising distortions that could be caused when shooting at its widest focal lengths. It also features the equivalent of 3.5 stops of Vibration Reduction (VR) performance to help users capture sharp images when handholding the lens.

The Nikkor 10-20mm f/4.5-5.6 will be available from 29 June, priced £329.99.

The second lens of the trio, the 28mm is a premium f/1.4

FX ultra-wideangle prime lens aimed at professionals and high-level enthusiasts. It features 14 elements arranged in 11 groups, with three aspherical elements built to reduce coma, aberration and distortion, and two ED glass elements to

minimise chromatic aberration. The lens also uses Nikon's Nano Crystal Coat to reduce instances of ghosting and flare.

The body is built of lightweight magnesium alloy, and is weather-sealed to withstand the elements when being used outside. The glass has a fluorine coating to resist dirt, smudges and fingerprints.

The 28mm f/1.4 is also due to be available from 29 June, at a price of £2,079.99.

Last up, the 8-15mm f/3.5-4.5E ED represents the first fisheye zoom lens from Nikon, combining the distinctive look of a creative circular fisheye at 8mm with full frame coverage at 15mm. Three ED and two aspherical lens elements work to minimise chromatic aberrations and coma, even at the widest apertures – as well as allowing for a more compact lens size. As with the 28mm, the front lens element is coated with a fluorine coat and the same Nano Crystal Coat coating for flare reduction.

It will be available ahead of its siblings on 15 June, priced £1,299.99.



The AF-S Nikkor 28mm f/1.4E ED is aimed at the enthusiast market



Google stops Nik Collection development

GOOGLE has announced that it is ceasing development of its popular Nik Collection of photo-editing software.

'The Nik Collection is free and compatible with Mac OS X 10.7 through 10.10, Windows Vista, 7, 8 and Adobe Photoshop through Creative Cloud 2015. We have no plans to update the Collection or add new features over time,' the company wrote on the Nik website.

Google acquired the collection in 2012, at the same time as it bought Snapseed, and last year saw it do away with the \$150 price. The software will remain available on the site, www.google.com/nikcollection. See page 22 for our expert guide to using the collection.



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The Coolpix W300 is waterproof to a depth of 30m, and will work in -10°C temperatures

Dive deep with the Coolpix W300

HOT ON the heels of the Olympus Tough TG-5 and Ricoh WG-50, Nikon has also announced the arrival of a new all-weather compact camera in the form of the Coolpix W300.

Armed with a 16MP CMOS sensor and built-in wideangle zoom lens, the W300 will be waterproof down to 30m without any casing or housing, safe to drop from 2.4m, weather-proofed and safe to operate to -10°C. It includes a 5-axis Hybrid Vibration Reduction system for steadier shots in challenging conditions. It

also shoots 4K and Full HD video with a new auto-exposure system that helps capture smooth video footage as the light changes, which should prove particularly handy when shooting underwater. Since the W300 is aimed at adventure, the exterior boasts a deep grip, a large monitor and an easy-control scheme for underwater use or when wearing gloves.

The f/2.8 lens features an up to 5x optical zoom, which is doubled when it switches to digital zoom, as well as a macro mode for shooting close-ups.

Other features include SnapBridge connectivity, which lets users sync their shots to a smart device as they shoot, or use the smart device to shoot remotely; the 'Tool' function, which displays GPS location, steps taken, depth and other useful tidbits of information; and a tripod mount that doubles as a mount for accessories such as underwater flashguns.

The Nikon Coolpix W300 will be priced at £389.99 and is available in camo, orange, black and yellow. The official release date is to be confirmed.

Laowa 'Magic' converter for GFX

The Laowa Magic Format Converter (MFC) is the first Fujifilm GFX adapter for Canon and Nikon full-frame lenses. The 1.4x converter has a focal length multiplier of 1.4x and reduces the maximum aperture by one stop.

The Laowa MFC comes in Canon EF to Fujifilm G and Nikon AI to Fujifilm G options. The price and launch date are to be confirmed.



The Laowa Magic Format converter for Fuji GFX

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



© LAUREN GREENFIELD

Generation Wealth

by Lauren Greenfield, Phaidon, £59.95, 504 pages, hardback, ISBN 978-0-71487-212-4



IN THIS voluminous tome, photography and documentary filmmaker Lauren Greenfield documents one of the hot-button topics of our time: wealth. Anyone who saw Greenfield's latest documentary *The Queen of Versailles*

on the BBC recently will have a good idea of what to expect from this collection. The subjects captured are all defined by their pursuit of money, glamour, prestige and fame. Greenfield casts her eye over the multiple platforms that facilitate these goals. We find ourselves in the company of individuals immersed in the worlds of beauty pageants, consumerism, materialism, business and politics. Crucially, Greenfield's approach is unjudgemental. She is there to document and question, and ultimately allow the viewer to reach his or her own conclusions. It's difficult not to feel as though you are at times witnessing another version of the world, one that is almost overwhelming in its hyperreality. This could be one of the most important photography books of the year. ★★★★★

Nuba & Latuka: The Colour Photographs

by George Rodger, Prestel, £35, 112 pages, hardback, ISBN 978-3-79138-322-4



PHOTOGRAPHER George Rodger was one of the founders of the Magnum Agency, and here we find a series of extraordinary images taken during his travels in Sudan from 1948-49. While there, he learned of the Nuba and Latuka tribes. After some negotiation, the Sudanese government granted permission for him to photograph these incredible people. The images he delivered to *National Geographic Magazine* were black & white, but in this book we get to see the recently uncovered colour images. The colours pop and bleed from the page, giving new life to these vivid Sudanese tribes. Essays by photographers Chris Steele-Perkins and Aaron Schuman provide context and analysis, and hammer home just how fascinating this document is. ★★★★★



Viewpoint David Pratt

David Pratt offers a call to arms for all those film users who feel as if they've been left behind by the digital age

I know how those war heroes must feel – the ones who come back to the land they defended, only to be ignored. When the mighty 'digital' world came upon us, I felt myself a casualty. I believed the stories that film had vanished, and I began to believe the digital replacement hype. I was almost forgetting my arguments that a 35mm frame of Kodachrome (a colour positive archival product) would resolve a few hundred lines per millimetre. Specialist films resolved 1,000, whereas digital is a few thousand pixels to 36mm. That's 55 pixels per millimetre. So digital 12MB sounds pretty appealing.

My Fujifilm X-E1 software lets me dial in grain and has settings to copy the look of film – but why? We are only up to 40MB (60x60mm) sensors in cameras that can cost thousands of pounds.

A train achieved 126 miles per hour in 1920. Then, after updating locomotives in the 1950s, steam was abandoned in favour of diesel (fossil) fuel. We are only just reaching 120 kilometres an hour. And we're still struggling with electrification.

Do you see where I am going? Why not experience the best of both worlds in photography? It just needs a little retro thinking: shoot film and scan the result.

The film camera reached its peak with autofocus and TTL metering. Fujifilm,

Mamiya and Hasselblad all produced great cameras that did this – the Mamiya 645AF (32 frames on 220) and the Hasselblad H-1, developed by Fuji. If you need the 'security' of digital direct, the 645AFD will take digital and film backs. This was the future 20 years ago.

A Mamiya 645AF costs £600-£700, while the Hasselblad (with built-in flash) costs a little more.

Kodak and Fuji 120 rollfilm is available from UK suppliers, and can still be processed at professional labs. The labs will scan the results, and it costs about £5 for a process and scan. And here's the real clincher – scans come back as 12MB files, or 40MB-plus files. Each exposed colour negative costs less than £1. I actually scan my own with an Epson Perfection V700 Photo (£400).

I won't scare you with the cost of a 40MB digital back, because remortgaging would have to be involved, so I'll leave you to ponder this. Why are we going back to vinyl records, which actually have a visible waveform on them – in other words, real sounds? Do you really prefer an 01001100101 recording and a piece of 'algorithm' converting it to a 'picture' that humans interpret as real?

David Pratt is a lifetime professional photographer and educator who has self-published a number of books



A scan from a medium-format negative will come back as a 40MB-plus file

In next week's issue

On sale Tuesday 20 June



© ANN & STEVE TOON

Look sharp

Get to grips with accurate autofocus using top tips from the pros



© MICHAEL TOPHAM

On the right track

We get unique access to shoot the Flying Scotsman locomotive

Canon PowerShot G9 X Mark II

New and improved! Canon's slim, stylish compact gets an update

Classics revisited

A Gloria Swanson portrait from the 20s

Inbox

Email amateurphotographer@timeinc.com and include your full postal address.
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road,
Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Leica for life?

In Edmond Terakopian's article on the new Leica M10 (AP, 3 June), it was interesting to see a parallel drawn with the original M3.

The M10 is supposedly designed with a 'retro' feel to it and has a lot in common with the M3. However, I see some notable differences:

First, the M3 does not rely on electricity, while the M10, like all digital cameras, is totally dependent on it. And, apart from TTL metering, the same is true of all Leica's film Ms.

Second, the proud boast of the film Ms was that they were a 'camera for life'. I'm not sure whether you can say that about any of the digital Ms. Another expectation with the film Ms was that they would hold much of their value. Just compare the current re-sale price of an M3 (or any film M) in reasonable condition with its original price. It's amazing when you consider its age and the generally poor value retention of other film cameras. When I compared the likely value of my seven-year-old M9 with its original price (just short of £5k), I was appalled – it has fallen by 60–70%. What are the chances of an M10 retaining a value anywhere near its price tag (£5,850)? I wonder whether our obsession with the technical evolution of digital photography has blinded us to the in-built obsolescence and poor residual value of its products.

Neil Pascoe, Lancashire

Some interesting points, Neil. Personally, I think the need to keep your camera battery charged and maybe carry a spare is a tiny price to pay for the multitude of advantages brought by digital imaging compared to film. Likewise, the idea that film Ms were 'cameras for life' has proven to be false, given the overwhelming shift to digital technology

– **Andy Westlake, technical editor**



The 1954 film Leica M3 and the 2017 digital Leica M10: generations apart, but perfection in evolution

Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Digital victory

'Yes, yes' to film instead of digital. Now, I'm just off to bin my microwave and look out my multiplication tables.

The 'resurgence' of film is nice; it's great to enjoy a bit of nostalgia. But the war is over, and film lost;

digital won. Film is no more than a niche enthusiasm that, like vinyl, will fade to insignificance. For me, one reason is enough. On my first safari I took 11 rolls of 36 exposure film. By the time the duffers went in the bin there weren't many left. Now?

I get lots of good photographs because I can see the problems and sort them out. Sloppy over-exposure? Just take another one and do it right – it's bliss!

Now, can we start worrying about the demise of the camera; how many people only take photographs on phone or tablet? Does the camera have a future?
Andrew Shand, Irvine

Thanks for the feedback – as long as there is enough interest in film, AP will keep doing regular articles, but don't worry, we aren't going back in time and becoming *Amateur Film Photographer* – **Geoff Harris, deputy editor**

Summit meeting

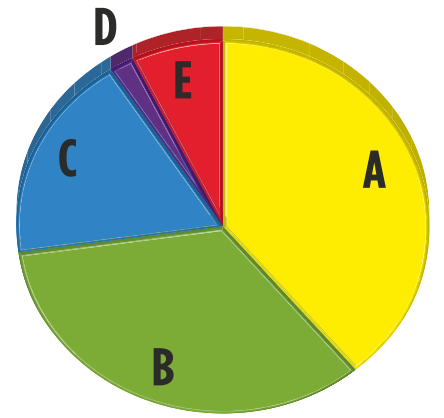
Regarding your feature *The Soldier's Kodak* (AP, 3 June). The Vest Pocket Kodak's other claim to fame is that it was carried by Andrew Irvine when he and George Mallory were on Everest in 1924. Although Mallory's body has been discovered, Irvine's remains and his camera have not yet been found. It may be that his VPK still has recoverable evidence as to whether the pair did indeed reach the summit.

Incidentally, Edmund Hillary also had a fairly primitive camera by today's standards when he took his famous picture on the summit in 1953. This was a Kodak Retina type 118 dating from 1935, with the rare Tessar lens and bought second-hand. I have examples of the VPK and a similar Retina and they both still produce perfectly good negatives.

Peter McKenzie, Northumberland



The 1912 launch of the Vest Pocket Kodak sparked an unprecedented craze for photography



In AP 3 June, we asked...

Can digital black & white ever look as good as film black & white?

You answered...

- | | |
|--|-----|
| A Yes – it's not about the medium | 39% |
| B No, black & white film has unique tones and grain that will always look better | 34% |
| C In some cases, if you are skilled with Lightroom and Photoshop | 18% |
| D Yes, digital black & white looks better than film | 2% |
| E I don't shoot black & white – either on film or digitally | 7% |

What you said

'Depends what you're after. I've fallen in love with working with film, and I love the aesthetic of the experimental side. But if you're after quick, clean and crisp – digital is great.'

'I did darkroom work many years ago and really enjoyed it. Depending on the paper, toners etc, the look is distinctive and it's hard to replicate that digitally. Having said that, I enjoy black & white more now because the digital process is not messy and I can do it again if it's not quite right!'

'I spent 30 years working with film. In 2000, I started shooting digitally, and loved the freedom and speed it brought. Can you manipulate the tone curve on film, adjust all the highlights and shadows in one click?'

'It's like saying is a classic Ferrari is better than a new one. Each has its plus and minus points.'

Join the debate on the AP forum

This week we ask...

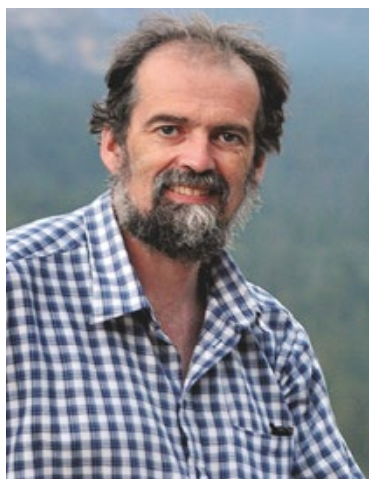
What aspects of composition do you find most challenging?

Vote online www.amateurphotographer.co.uk

My life in cameras

Environmental photographer John Gilbey discusses the cameras that helped him to make the transition from film to digital

John Gilbey



John Gilbey is a writer and photographer based in west Wales. His work has appeared in the *Guardian*, the *International New York Times*, the science journal *Nature*, *New Scientist*, *Times Higher Education* and a host of other publications. An environmental scientist by training, he travels widely to research articles at first hand – adding to his extensive portfolio of landscape, ecological and technology images. He tweets as @John_Gilbey.



East of Grand Junction, Colorado – shot with the Nikon D800

© JOHN GILBEY

1974 Praktica VLC

This eccentric chunk of East German technology was my constant companion throughout university. The M42 mount gave me access to a wide range of lenses, although the 'Electric' Carl Zeiss Jena ones giving it open-aperture metering were harder to find. It survived two months on an Arctic expedition when some pricier offerings were failing.



1995 Nikon F3HP

My first professional camera, the F3 was beautifully engineered and a joy to use. Light and compact, it makes an ideal travel companion. As manual AI-S lenses fell out of fashion, I managed to put together a great set of Nikkor primes on a tight budget. While I later supplemented the camera with an F5, I still use the F3 for walking trips – and it works perfectly.



2001 MPP Micro Technical Mark VIII

Sometimes you just need a bigger piece of film, especially when working with landscapes – so when I came across this 5x4in outfit I didn't hesitate to buy it. Working on large format slows you down and makes you think, not least because of the cost of each exposure. Printing is another matter, my De Vere 504 enlarger is nearly 8ft high!



2008 Nikon D300

With editors starting to spurn film contributions, the time had come to move into digital. The D300 was the obvious choice, as it would meter with all my old AI-S lenses. The excuse to buy it was a surprise invitation to Google in California – plus an amazing visit to Yosemite. Keep the ISO low and it still provides excellent image quality, making it a good backup body.



2015 Nikon D800

The attraction of 36MP and a full-frame sensor sold the D800 to me, the tipping point being a trip to Wyoming, Colorado, Utah and Nevada. Treat it well and it will reward you, but the extraordinary detail it resolves is certain to reveal any sloppy technique! Utterly reliable and hugely versatile, it literally paid for itself on its first trip to the States. What next? Who knows?



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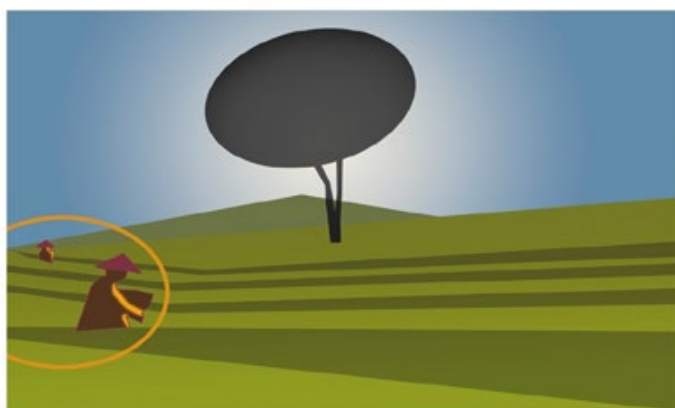
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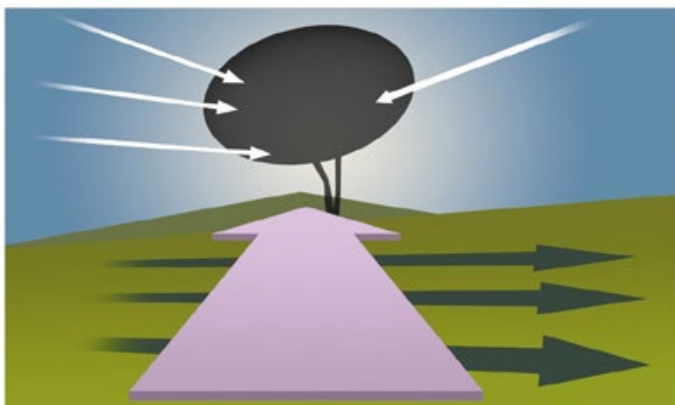


Symmetry plus asymmetry

Here the tree is solitary and striking, so it could play an important part in the composition. A conventional approach would be to balance a picker and the tree across the frame, and the smaller image (right), taken later, shows this. It is acceptable, but a little obvious. Instead, I made the tree take centre stage, with the sun directly behind it (see above), to dominate everything. Then I framed it so that the tea pickers were very asymmetric – first to delay the viewer's attention a little, and second to shift attention to the rows of tea bushes. The eye will naturally find its own balance, and in this case it finds balance in the rows of tea on the right.



The tea pickers are very asymmetric, which delays the viewer's attention and highlights the tea bushes



The eye is directed effectively around the frame





Michael Freeman

One of the most widely published photographers in the world, Michael Freeman has worked on more than 130 books covering subjects as varied as Angkor, Sudan, the Shakers, and contemporary Japanese design and architecture. He travels for half of each year shooting assignments, principally in Asia. Visit www.michaelfreemanphoto.com

Sharpen your eye

Artful composition is a reliable way of putting your own personal stamp on a photograph, says **Michael Freeman**, but being original often requires you to ignore the so-called ‘rules’

The two pickers on the extreme left are unexpected, and it makes the eye find balance in the rows of tea bushes on the right

The viewpoint, framing and sky ensure that attention moves firmly towards the centre, with a cross-current moving left to right following the planted rows

No one disputes the need to be totally familiar with your camera and lenses, so you can confidently capture anything in just about any light and at any speed. The problem is that obsessing with accuracy takes attention away from the more important business of simply making interesting pictures.

Of all the ingredients that go into a photograph, composition is the one that is completely and directly under your control. Most of what photographers deal with on a daily basis, like weather, light, action and events, is out of our control, which makes composition the one reliable way of putting your own personal stamp on a picture. It lets you make the photograph yours, and unlike other people's pictures, which in these days of images by the trillion is more important than ever. However, that means not following prescriptions such as the ridiculous rule of thirds.

The whole subject of composition suffers from too much advice – advice that's passed on and repeated. There's a common assumption that photographs ought to be designed in a way that's acceptable to most people. Sounds reasonable? Sure, but it's also a little boring. I call this polite composition, and it will get you exactly where you expect.

A Kodak guide to composition defined its mission statement as, ‘one definition for photographic composition is simple: the pleasing selection and arrangement of subjects within the picture area.’ Well, ‘pleasing’ isn't going to get you noticed.

A first step, and one that all serious photographers continue to do, is to spend time absorbing the work of other photographers, not just for inspiration but also to know where you stand and what you can aspire to in the world of photography. In particular, certain names stand out for their strong use of composition in different styles. As a start, try the work of Guy Bourdin, Ernst Haas, Siegfried Hansen, Henri Cartier-Bresson, Josef Koudelka and Saul Leiter. Some of them have specialised in selected styles. All of them have made a constant effort to experiment and challenge convention with the way they compose their images.

Rules are irrelevant in composition because they're designed to make things work consistently and expectedly, which is great for engineering but pretty well the opposite of what you want if you're trying to attract and entertain people in a creative activity like photography. It's better by far to think of styles of composition as shifting and developing, falling in and out of fashion, pleasing some people, irritating others. There



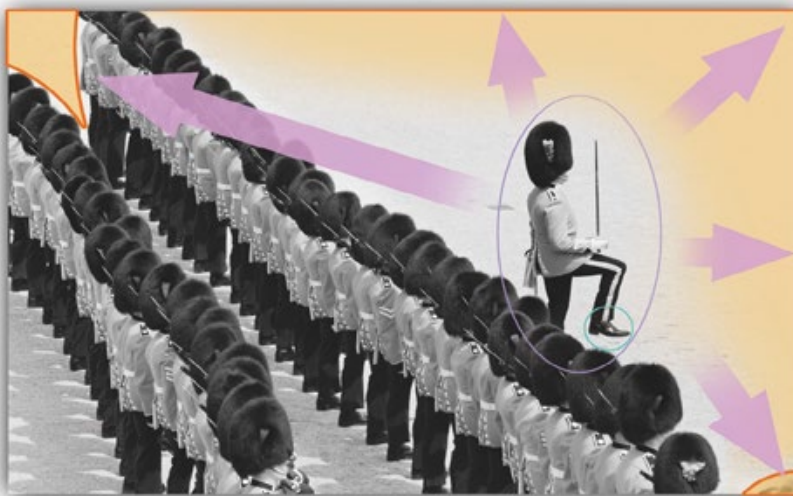
Without the all-important moment of the raised leg, the empty triangle of space would have diffused the viewer's attention outward, as shown by the arrows

are many, and you're free to use any of them, or even invent one, although you might be surprised at what has already been invented.

Photography shares common ground with painting, and that has a huge legacy. Does extreme placement of a subject in a corner (French fashion photographer Guy Bourdin did a lot of this) seem fresh and radical? Well, fast backward to 12th and 13th century Southern Song dynasty in China, where 'one-corner' composition became all the rage. That was successful for a while because it was unexpected, and the emptiness left room for the imagination. In photography it's slightly different in that the 'empty' part is still filled with something real, but the eye finds this intriguing.

Generally, that's what imaginative composition can do – be interesting. The first duty in creative photography is not to be repetitive. There's too much boring, prescriptive photography in our lives, but by thinking about how you compose you can challenge the obvious. Give the viewers what they think they want and you won't be thanked half as much as when you show them something they hadn't yet thought of.

Being a little surprising takes some on-the-spot imagination. At the very least, you can take the obvious as a starting point, and try playing against that. Although not radical as a composition, the shot on page 12 of tea picking in China combines two things not

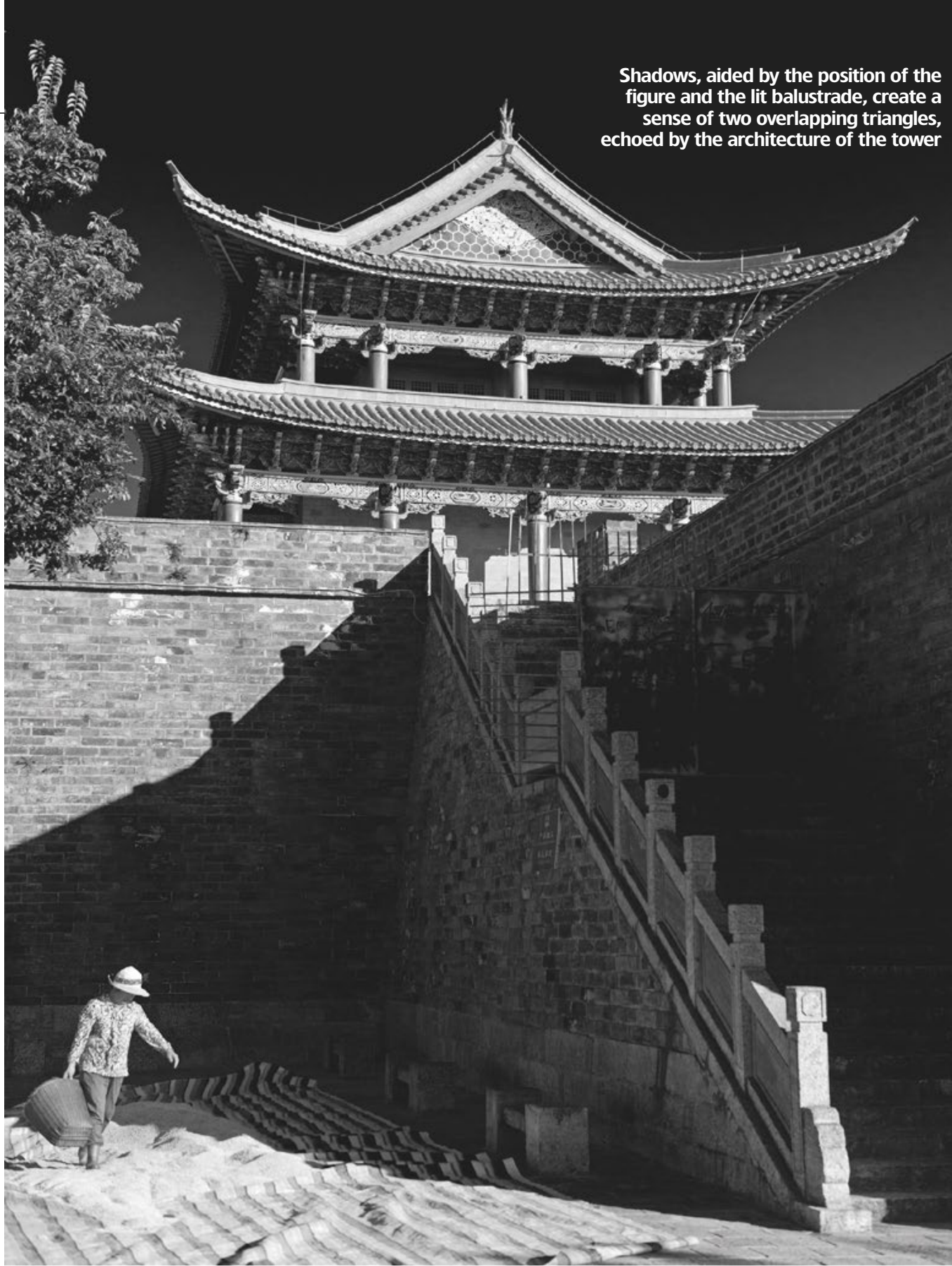


Directing the eye

The annual Trooping the Colour ceremony is so thoroughly over-photographed, and the viewpoints so controlled (you can't move from your seat), that making a different image is a challenge. Concentrating on graphic composition came to the rescue, tight in with a longer lens to simplify the design and reduce the number of elements. The smaller shot shows the wider, less eye-catching view.

The wider view was more predictable





Shadows, aided by the position of the figure and the lit balustrade, create a sense of two overlapping triangles, echoed by the architecture of the tower

‘The first job of creative photography is not to be repetitive. There is too much boring imagery in our lives’



Applied geometry

One strong style in composition (strong in appearance, that is) involves finding clear geometrical shapes in the scene, and then combining or playing with those. Probably simplest and most straightforward of all shapes is the triangle, and our eyes need only a little encouragement to find the three points or the diagonals that create one (inverted triangles can also be effective). In this example (left and above) hard sunlight casts deep shadows that make two overlapping dark triangles. Timing the shot for the figure to make one corner strengthened the effect.



Shooting from exactly in front of the building and van gives the image an architectural formality, in deliberate contrast to the sky behind

Squaring up

While diagonals bring energy to an image, sometimes what’s needed is the stability and calmness of the rigid horizontals and verticals that come from a flat-on view. In this case, the isolated rectangular frontage of the building and its colour-matched VW camper make a static contrast to the lively storm clouds and rainbow behind. Finding an exact viewpoint to avoid skewed lines takes longer than most shots.



➤ normally in the conservative rule book. One is a centred bull's-eye framing, the other is placing the action far into one corner, so you could say that from one point of view it's unbalanced. This was an assignment on tea, and there was both time and cooperation to ask the pickers to move, but I preferred to keep it real.

As I mentioned earlier, it really is important to know what other people do with their composition. When you find photographs that catch your attention, look at how the photographer did it, what design techniques they used — what style. The strip of six selected styles [see below] is just a sample. Keep looking and you'll find more. Sometimes the subject suggests a style, such as a building façade and a squared-up treatment. At times it may be the way you feel, such as an extreme corner composition if you want to be really striking and different. Perhaps the weather and light offer an opportunity, such as a fog for a minimalist, simplified composition. Although some styles will attract you more than others, there's no reason to try to rank them. They don't really compete with each other to be best any more than the choice on a restaurant menu. Instead, they offer variety.

Composition never stays still. When we become familiar with one way of designing a picture, it's human nature to want to move on. That's the same in every creative area, and it's healthy. Things fall in and out of fashion. For many commentators that's a sign of triviality and people not really knowing what they want, but a more positive way of looking at this popularity is that it keeps things dynamic and ever-changing. It's the opposite of saying that only this and this are good and approved. Resist all encouragement to conform!

Michael's latest book is a 10th anniversary edition of *The Photographer's Eye*, published by Ilex.



Processing to high contrast in black & white simplifies the geometry of the shot, and directs the viewer's eye to the comparison (above). In colour, the red of the woman's dress is completely distracting (below)



Emphasising juxtaposition

Juxtaposition means finding visual matches in a scene, and it's a major tool in photography. This is a gentle juxtaposition – between two pairs of hats in this tea-picking scene – and needed a little help. First, I chose black & white to remove any colour distraction. Next, I found



a viewpoint that gave two internal 'windows' provided by the foreground tree, as the schema illustrates. All of this was an attempt to make something of a scene that was quite harshly lit and contained some seriously distracting colours.

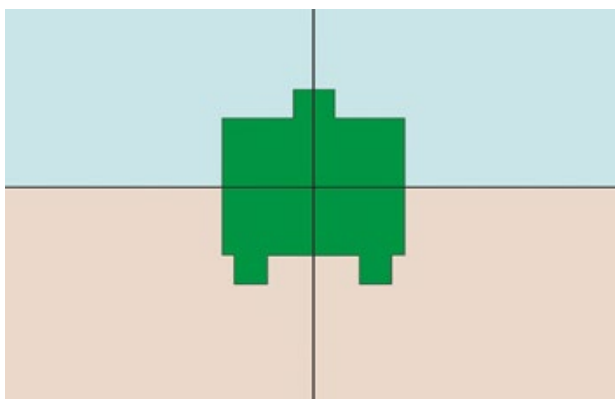
THINK DIFFERENTLY: ALTERNATIVE STYLES FOR COOL COMPOSITIONS



Extreme asymmetric

Strikingly eccentric placement, such as having the main subject in one corner of an otherwise 'empty' frame.

Example: Guy Bourdin



Symmetric

Centred placement and arrangement of the main subject – this works best when it's not really expected.

Example: Reinhart Wolf



Flat-on and squared-up

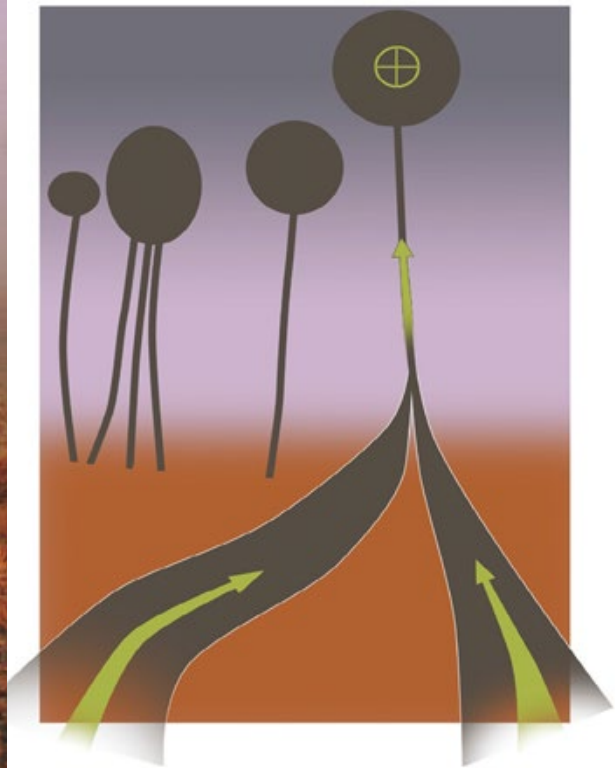
When the subject has a flat plane (like a building façade) and it's aligned to the camera plane – verticals and horizontals.

Example: Bernd and Hilla Becher

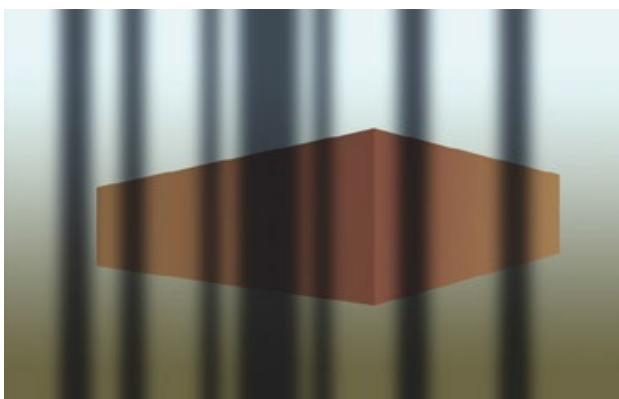


Structure and serendipity

As with the triangles in the shot of the Chinese gate tower (see page 15), finding some kind of geometric structure is one way of putting your individual point of view on an image, yet the opportunity can often be a surprise, as here (see left and below). The grouping of the people briefly and unexpectedly turned into a shape (a triangle) that neatly flowed upward to the leaning palm tree, and it took just a few steps to position the camera to make everything align. Keep your eyes open for such opportunities.



Left: Rat catchers gather before dawn in Tamil Nadu, India, to begin the day's work of clearing a rice field. The figures from this viewpoint form a triangle that curves on the left, and the converging structure gives coherence to the entire frame



Layered

Two or more layers of distance in the same image, such as using an overlaid reflection or strongly blurred out-of-focus foreground.

Example: Saul Leiter



Geometric

Dividing the frame into strongly edged shapes. Also frequently unexpected juxtapositions created by viewpoint and framing.

Example: Siegfried Hansen



Neat fit

Subjects (such as people) separated and fitting neatly into frames, gaps and spaces. This works best when skilfully applied, but it's tricky.

Example: Henri Cartier-Bresson

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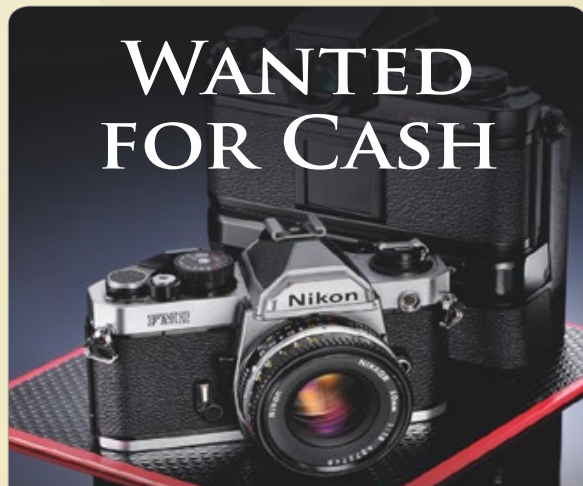


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White Helleborine at twilight

By Robert Canis

Robert Canis reveals the story as well as the technique behind his beautiful silhouetted image of a white helleborine at twilight

I have always enjoyed photographing plants, and although I very much consider myself to be a 'generalist' (in terms of nature photography) I have always had a soft spot for plants and fungi. Photographing flowers requires a very different mindset to shooting wildlife. In the case of wildlife, you need to be on your guard and prepared for the unexpected, whereas with flowers I find a more contemplative and slow approach is required. With wildlife, you are often dealing with what is in front of you at that moment in time with little control over where or when it will appear. With flower photography, on the other hand, you can experiment with viewpoints, lens selection and differential focus. You can take as much time as you want and even return another day in more favourable conditions. In short, you have unlimited creative possibilities which, in

part, is what I so enjoy about this area of photography.

Like so many of us, I am forever striving to attempt different techniques in the hope of producing something fresh and original, to draw the viewer in and look more closely as opposed to merely moving from one image to another. It really is a difficult task in these days of social media, where so much outstanding imagery is posted daily.

However, in the spring of 2014, while photographing wood anemones, I happened upon a method of photographing these small delicate flowers in a way that I had rarely seen before. The sun had long since set and the sky was turning a deep inky blue, and there, as I walked along the path, was an anemone at eye level, growing on a fallen tree stump silhouetted against the twilight sky. I spent the next 30 minutes or so attempting to record this, and the resulting image spurred



Robert Canis

Robert Canis is a professional nature photographer living in Kent, England. He is represented by three international agencies and has been the recipient of numerous awards in such competitions as the Wildlife Photographer of the Year, Bird Photographer of the Year and British Wildlife Photography Awards. See more at www.robertcanis.com.

© ROBERT CANIS

Robert's image of a white helleborine
Nikon D300S, Nikon 200mm Micro,
0.8sec at f/4, ISO 200, beanbag,
cable release, mirror lock

me on to investigate the technique further. I was excited. There were so many possibilities and, furthermore, from what I could see, few images had been created during this hour so I would be producing something different from the norm. Also, as it wasn't weather dependent and my local woods lay just a ten-minute journey away, even if I'd spent the day at home processing images I could still pop out for a couple of hours, thereby ensuring I remained productive.

The perfect time

Twilight or the 'blue hour' is defined as being the period between daybreak and sunrise, and between sunset and night. To be more exact, when the sun falls below 18° you enter nightfall and when the sun rises to 18° above the horizon you enter daybreak or dawn. How long this lasts depends on your location and climatic conditions. In general, though, it does so for approximately 1 hour. My quest for photographing flowers at twilight would be confined to the evening, as from a practical standpoint it made much more sense than struggling to locate a suitable subject pre-dawn. My aim, therefore, for about a month, was to photograph plants during this period. My aim turned into an obsession, and as spring rolled into summer I would head out an hour before sunset to seek out an image and begin shooting as the sun slipped below the horizon. Often I would go out with a specific photograph in mind, but mostly I would simply see what I could find. I soon learned that no matter how interesting an image looked through the viewfinder as sunset approached, its appearance would change, rapidly, as the light faded. Warm tones would turn blue, the flower's intricate details would slowly disappear and gaps through trees would emerge revealing an aperture in which to place the subject's silhouette.

The white helleborine has a most graceful silhouette and would, I thought, be the perfect subject for this kind of

FAVOURITE KIT

FOR ALL my twilight images I used either the 105mm or 200mm Micro lens. Working distance and the relationship between the flower and background dictated focal length. On this occasion I opted for the 200mm lens, which provided a good working distance and, importantly, kept me a safe distance from other plants. Due to the extremely low perspective, the camera had to be placed on a beanbag. I don't like to lie down in such environments, which would normally be necessary here, in order to look through the viewfinder. I'm constantly aware of the impact I might make on the immediate area and flattened vegetation is something I wince at. How many of us, for example, have seen just this in bluebell woods? Because of this (and to avoid a cricked neck) I employed the use of a right-angle viewing attachment as well as a small torch to aid focusing.

I activated live view, zoomed in to the flower and focused manually. When the wind dropped, I then switched off the torch and fired the shutter.

**Lens of choice
– the 200mm
f/4 AF Micro
Nikkor Lens**



photography. So, one spring afternoon, 14 months on from when I first started this project, I found myself visiting a local nature reserve where I had photographed them previously. The plants were in pristine condition, and with that evening's forecast looking favourable (clear sky and still) I arrived with time to seek out and work on a suitable specimen. As I crawled around on all fours, with knees pricked by thistles, I began my search, but no matter how hard I looked I couldn't, for the life of me, 'see' the image. I persevered and as sunset turned to twilight, a gap in the distant trees emerged and there it was – a perfectly formed helleborine dropped into place. The obsession continues...

Free for all

The **Google Nik Collection** comprises seven desktop plug-ins that provide a powerful range of photo-editing capabilities – and they're free. **Rick Macarthur** takes a look at one of the industry's best plug-in suites

The Google Nik Collection (www.google.com/nikcollection) has a long history. It's a suite of plug-ins originally published individually by Nik Software, then amalgamated into a single – and expensive – suite. Google bought the suite, put it on sale at a much-reduced price and then added the Analog Efex Pro plug-in. Since then, it's dropped the price tag altogether and made the collection free. The development has now stopped and there are no plans to update the collection, but photographers can use one of the industry's best plug-in suites for nothing.

There are seven plug-ins in the collection, and some are more useful than others. Analog Efex Pro 2, Color Efex Pro 4, HDR Efex Pro 2 and Silver Efex Pro 2 are powerful effects tools combining one-click presets with in-depth manual adjustments. Viveza 2 is designed for localised image adjustments, while Dfine 2 and Sharpener Pro 3 are for image enhancement, not effects, offering noise reduction and image sharpening respectively.

Analog Efex Pro 2

Analog Efex Pro 2 is the only plug-in in the collection to be designed by Google rather than Nik Software. Like other film-simulation plug-ins, it offers a variety of retro/analog effects including grain, vignettes, bokeh and light leaks. It goes further, though, with double-exposure, movement and multi-lens effects, all of which can be combined for different looks.

You can start with Analog Efex Pro's collection of preset effects, which are organised into categories, and then adapt and modify these to create your own presets. Alternatively, you can start with the Camera Kit mode and build your own custom effects by selecting and combining filters and adjusting them individually.

Color Efex Pro 4

Color Efex Pro 4 takes the same approach as the other Nik Collection effects plug-ins, offering a library of preset effects

on the left side of the screen and manual controls on the right. It has 55 different filters (some more useful than others), but all of these can be combined to create more sophisticated composite effects – and these can be saved as Recipes.

It's this ability to stack filter effects that makes Color Efex Pro so powerful – plus its use of the control-point technology found across the collection. When you add a control point, it creates a selective mask that operates across a circular radius – you can change the radius of the effect, move the control point and adjust the brightness, contrast, saturation and other parameters within that radius.

Within its filter library, Colour Efex Pro offers regular image adjustments like Levels, extremely useful Graduated Filters and some nice 'old photo' effects.

Silver Efex Pro 2

Although Color Efex Pro and Analog Efex Pro can create some nice-looking black & white images, the king of monochrome in this collection is Silver Efex Pro 2. Silver Efex Pro 2



ALL PICTURES © RICK MACARTHUR

RICK'S TOP TIPS



Stack filters in Color Efex Pro and save as Recipes

Color Efex Pro's filters are useful individually, but much more powerful when stacked in combination and saved as Recipes. This effect uses the Tonal Contrast, Detail Extractor, Reflector Efex, Levels & Curves, Colorise and Darken/Lighten Centre filters.



Make your final crop before you add a frame

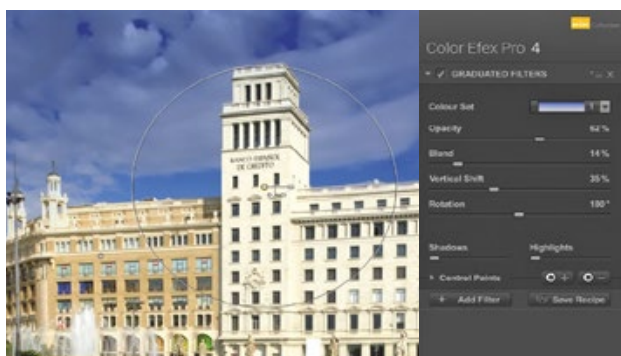
The Google Nik frame effects can look terrific, but think carefully about how the image is going to be printed or displayed and crop it to the right aspect ratio in your host application before opening it in a Google Nik plug-in – they don't have crop tools.



This effect is created by using a toned mono film type setting in Analog Efex Pro



This version uses the Detail Extractor slider in the Basic Adjustments panel in Analog Efex Pro



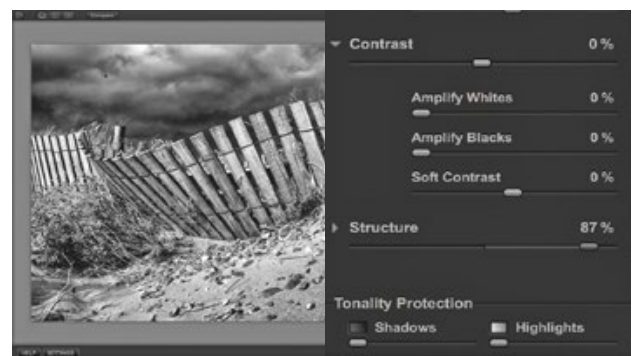
Use Control Points for localised adjustments

Color Efex Pro's Graduated Filter, like all graduated-filter tools, also affects any buildings or other objects that jut up into the sky. However, this is easily fixed with a 'minus' control point that removes the filter from any area you click on.



Experiment with HDR Efex Pro 2 on single images

HDR Efex Pro 2 can be used on single images, not just bracketed exposure series. Here it's in its side-by-side preview mode showing the effect of the Deep 1 preset (with some manual adjustments) on the rather flat-looking original image (above left).



Add some structure

The Structure slider found throughout the Google Nik Collection is like a finer version of Lightroom's Clarity tool, adding tremendous 'bite' and contrast to image details. It's good to be aware that it will also exaggerate noise and especially sensor spots, so it's best used with some caution.



The filters in Color Efex Pro can be combined to produce a number of 'effect' recipes

➤ offers simulations of classic film emulsions, powerful tonal controls that go way beyond the brightness, contrast and curve fixes that you find in regular image-editing software, and it uses Nik's control-point adjustments to provide all the dodging and burning controls you need for beautiful rich, monochromatic images.

The presets displayed on the left side of the screen are a good starting point, but it's just as easy to handcraft your own black & white look using the manual controls on the right, then save it as a custom preset.

You can finish off with vignette effects, edge 'burning' (left, right, top, bottom), some very nice toning effects and a selection of image borders.

HDR Efex Pro 2

HDR imaging has a reputation for being difficult, partly because of the technical requirements for shooting a series of bracketed exposures and partly, perhaps, because a lot of HDR looks terrible. HDR Efex Pro 2, however, is much friendlier than the average HDR application, comes with a very varied selection of presets, and can produce some attractive and relatively realistic-looking HDR images with little effort. Best of all, perhaps, is that it's just as effective at tone-mapping single images (raw, ideally) as it is exposure brackets.

On the downside, the manual controls are a little complicated, not least because all HDR tools (not just this one) seem to generate their own bizarre technical jargon. If you stick with it, though, you'll find a small selection of presets and tools you come back to again and again.

STEP-BY-STEP ANALOG EFEX PRO 2



1 Basic Adjustments

Rather than using one of the Analog Efex Pro presets, we'll build our effect manually in the Camera Kit mode. The Basic Adjustments panel is a good place to start (it's also useful for fine tuning at the end). Pushing the Detail Extraction slider up to 70% makes the details much crisper, lightens the shadows and darkens the highlights.



2 Film Type

To add an effect from the Camera Kit list, you click the '+' button alongside it. Here we're adding a Film Type – these are unnamed, as they're not meant to replicate existing analogue films. We've chosen one of the film types in the Warm category to give this picture a slightly faded vintage look. The default Strength of 50% is about right.



3 Frames

Many digital photo-frame effects just look like tacky add-ons, but those in the Nik Collection can really enhance an image. Here we've added a Frame effect and chosen one from the Film Strip category to simulate the appearance of an old unmounted transparency – this kind of effect can really enhance the vintage analogue mood.

COMING SOON



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Viveza 2

Viveza 2 is for image enhancement rather than special effects. It combines global image adjustments with control points to give you the colour equivalent of dodging and burning in black & white.

If you're used to making selections in Photoshop, you're going to find Viveza's control points weird at first. But you may warm to its approach and even find it faster and more intuitive than regular selections. You can quickly duplicate and group control points to adjust larger areas, and you can control adjustment 'overspill' with 'neutral' control points.

Dfine 2

Dfine and Sharpener Pro are quite dated now and offer features handled as well, if not better, by editors such as Lightroom and Photoshop. Dfine 2 is solely for noise reduction. It starts by analysing the image for noise and picking key areas to calculate a noise profile (you can choose these areas); it then offers noise reduction tools for luminance and chroma noise.

Sharpener Pro 3

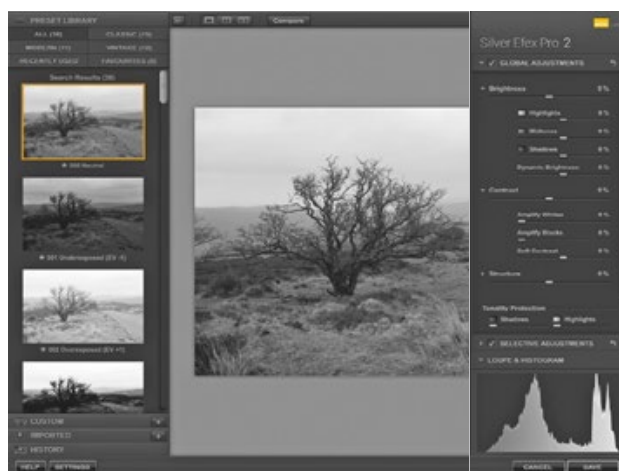
Sharpener Pro doesn't necessarily improve on the sharpening results you get from regular applications, but it approaches the process more scientifically by splitting sharpening into three steps. Capture sharpening is used to correct softness in the original image, creative sharpening is used to highlight key subjects in the scene while toning down the rest, and output sharpening is used to optimise visual sharpness for various print sizes and output devices. AP

Visit www.google.com/nikcollection

Analog Efex Pro 2 offers a great array of film type effects, textures, borders, and light leaks



STEP-BY-STEP SILVER EFEX PRO 2



1 Start in Neutral

Like other Google Nik plug-ins, Silver Efex Pro displays preset effects on the left of the screen and manual adjustments on the right. Start with no adjustments applied, and then choose the Neutral preset. This black & white landscape might look unpromising at the moment, but Silver Efex Pro can bring out unexpected depth and detail.



2 Soft Contrast

Silver Efex Pro offers an entire sub-panel dedicated to contrast control. The Soft Contrast slider is particularly interesting. Positive values produce a heavy, moody appearance, while negative values, used here, brighten shadows and darken highlights. Combining this with a regular contrast produces quite a transformation.

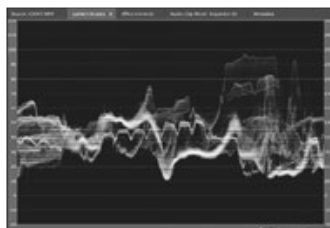


3 Vignette

Our last step is to add a strong Vignette from the Silver Efex Pro Finishing Adjustments panel. You can create these manually or choose a setting from the drop-down menu – this one is called Lens Falloff 3. You can change the size, strength and shape of the vignette and move it around using the Place Centre gadget.

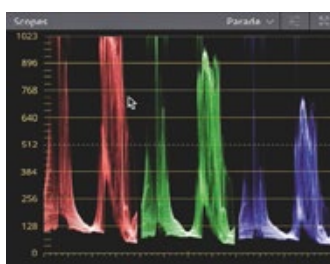
Colour balancing **with scopes**

If your original in-camera footage isn't up to scratch, you can use a number of tools/scopes to rescue it.



Waveform monitor

The waveform monitor shows the darkest and lightest points of your image, and is used to indicate the level of contrast in your footage. Basically, on a waveform monitor 0 (at the bottom) is black, and 100 (at the top) is white. So, for example, a waveform with the highest line above black can indicate a lack of contrast, while a value of 100 will indicate clipping in highlights that will need to be brought down in value.



The RGB parade

The RGB parade comprises three histograms that display the levels of red, green and blue channels in any shot. If your shot is over-tinted with one colour you can use the RGB parade to pull it back and create a more balanced image. Getting your colour channels to mirror each other is key to creating a balanced shot (where the highlights are white and the shadows are black).

The basics of colour

Steve Fairclough takes a look at the fundamentals of colour to consider when editing video

© JOHN LANTON

Before you dive head first into the world of colour in the post-production process, it's worth noting a few fundamental facts. In this feature I will explain the colour basics to assist you in your image workflow.

Colour-grading and colour-correction tools are often contained within the same software package, but actually they have two very different end goals – so what are they?

Colour correction to enhance creativity

Colour correction 'does exactly what it says on the tin'. Basically, it is the careful adjustment of white balance, contrast, exposure and so on to gain a neutral and balanced photograph. Colour correction can also be used to match video footage shot on different camera models so you have a unified place from which to begin the creative grading process.

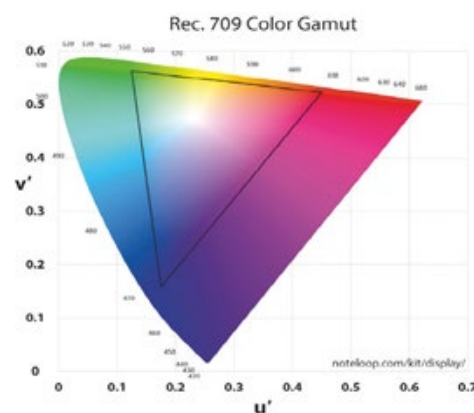
Colour grading

Rather than a correction process, colour grading refers to the creative choices that a colourist will make. For TV dramas and films this is often done with significant input from either the cinematographer or the director in terms of helping to show how colour can affect the actual storytelling process.

The 'need to know' terms

When delving into the colour world, it's important to know what the terms Log, raw and Rec.709 mean

Log video this is standard recorded video but with a flatter colour profile. Basically, the entire dynamic range of the camera is squeezed in to a limited space of the video format and it will require colour correction or a Look Up Table (LUT) in post-production to expand it back to its normal range. This process ensures you've captured as many of the details in the highlights



Rec.709 is the standard colour space in which most HD video is recorded

and the shadows as possible, as you can manipulate much more of the tonal detail in post. However, you are still limited in that the footage is shot in a standard video format, which leads us on to raw...

Raw video raw is the actual light data captured by the sensor in the camera before being converted into a video format. This means you will have much more control over the final image, such as finely tuning the white



Create footage that's full of punch by using colour correction and colour grading tools

balance and even controlling the ISO during post-production.

Rec.709 log and raw often get graded and reduced to a much more common format, which is Rec.709. Rec.709 is the standard colour space in which most HD video is recorded and displayed – TVs, Blu-rays and most non-cinema cameras will operate in Rec.709.

Using colour scopes

Within your software is a range of scopes to help you better assess what changes to make in order to balance your footage. To find out more about using scopes in this way check out the sidebar, left.

Computers and monitors

You'll need a powerful computer to run your choice of grading software, such as DaVinci Resolve or Adobe Premiere Pro, but the need for an accurate monitor is often overlooked. You'll at least need an entry-level monitor that can cover the entire sRGB Rec.709 colour space. For higher level grading, you

will need a monitor that covers the DCI P3 colour space, which is used for cinema projection.

What does colour convey?

Colour grading can be one of the most difficult topics to get a good grasp of in film production, especially an understanding not to go overboard with colours and knowing what's needed to help the story. Perhaps a good way to start is to watch some of your favourite films again and work out why certain scenes are mainly blue, red or green and what the use of colours conveys to the viewer?

Colour can be graded in a subtle or vibrant way depending on the desired mood. Always remember that many of the tools and concepts involved are readily available to you either in-camera or integrated within your usual video-editing software packages.

Keep up-to-date with all of the latest video news, interviews, tips and tuition videos by visiting www.thevideomode.com.

VIDEO NEWS ROUND-UP



Blackmagic shows fresh Resolve

Blackmagic Design has updated its editing software with the launch of DaVinci Resolve 14, which includes new features to make editing, colour correction and audio smoother in post-production. Amongst the upgrades are improvements to speed, and multiple user collaboration tools for simultaneous editing. To find out more visit www.blackmagicdesign.com.

Firmware upgrade for GH5

Panasonic has announced a firmware upgrade for its GH5 camera, which is designed to expand the camera's 4:2:2 10-bit video-recording mode. In 4:2:2 10-bit 1920x1080 Full HD [MP4(LPCM)] / [MOV] mode the firmware offers 50p and 25p (PAL), 59.94p, 29.97p and 23.98p (NTSC) and 24p (Cinema) – all at 100Mbps with Long GOP image compression. Visit www.panasonic.com.



Manfrotto reinvents the video head



Manfrotto has unveiled the Nitrotech N8 video head, which is said to combine the most successful features of Manfrotto's video heads with a groundbreaking, nitrogen-charged piston mechanism to 'guarantee continuous counterbalance'. The Nitrotech N8 can support a load of up to 8kg. For more information visit www.manfrotto.co.uk.

SmallHD reveals 5-inch monitor

SmallHD has unveiled the 5-inch Focus HD video monitor with touchscreen operation. The monitor has an 800-nit display and is said to be sharp enough to achieve critical focus and bright enough for outdoor shoots. The unit mounts to the top of a camera and has a tilt mount/arm that helps to flip the screen through 180°. To discover more go to www.smallhd.com.



Boost your filmmaking skills

The Video Mode has produced a series of easy-to-follow tuition videos – these include everything from top tips on exposure for video, ISO speeds, white balance, clip lengths and how to use your tripod creatively to advice from famous directors and commercial filmmakers. To discover more go to the 'Film School' section of www.thevideomode.com and just choose which videos to watch.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Darren Rose, Marston Moretaine



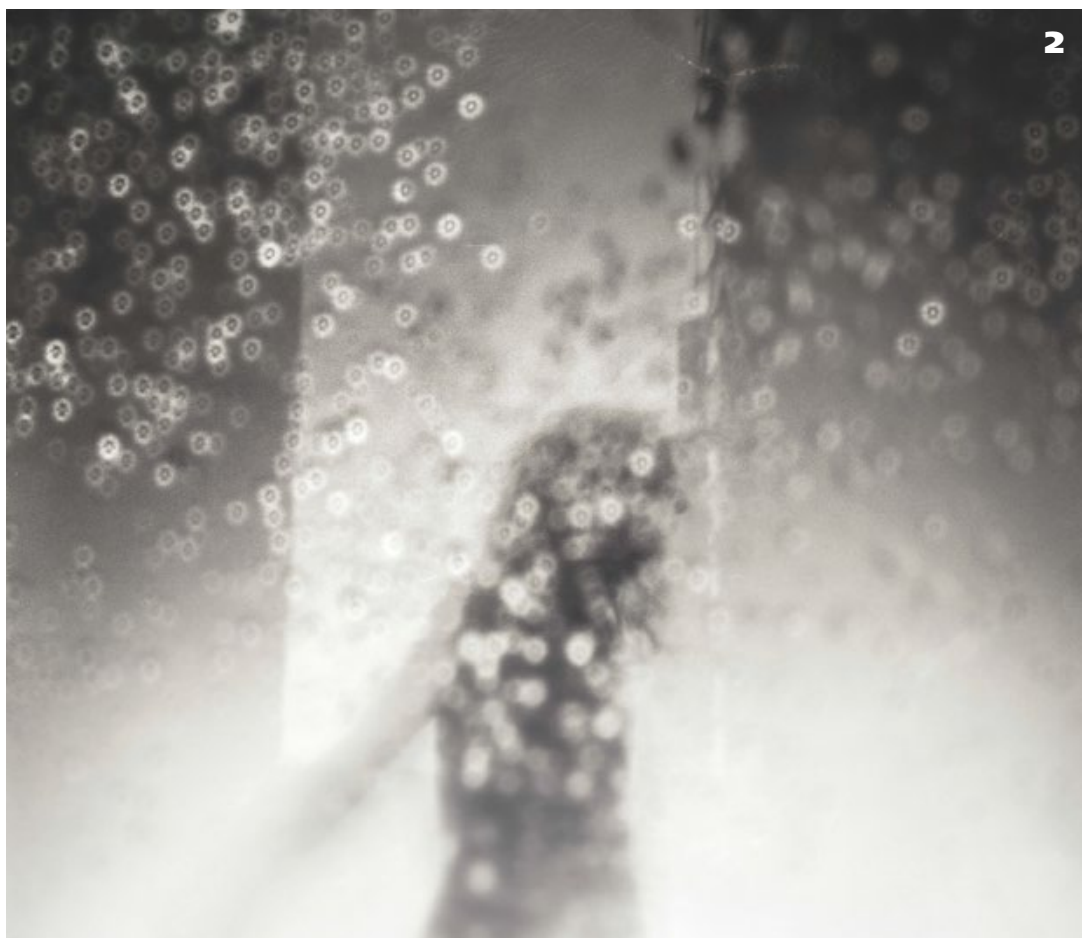
Darren first got into photography at college, before furthering his skills as part of a fine art degree. However, it's only in the past couple of years that he's returned to the medium. 'I love working out how to interpret the landscape around me, rather than to simply document it,' says Darren. 'This means that experimentation is often part of my workflow when out with the camera.' In the future he would love to exhibit more. For him the final print is an important part of his photography. www.winterrosephotography.com

Bricket Wood Common

1 Here, Darren was attracted to the natural frame of larger trees flanking the younger tree in the centre
Leica M6, 90mm, 1/60sec at f/4, Fuji Acros 100 film

Fog installation

2 This abstract image was taken in Fujiko Nakaya's fog installation at the Tate Modern. It's an image full of haunting atmosphere
Diana F+, 75mm, 2secs at f/150, Fuji Acros 100 film



Westminster

3 'Using the extremely wide and panoramic format of the 6x17 pinhole, I wanted to get the Thames and the Houses of Parliament in a single frame,' says Darren. 'There was only a tiny bit of movement in the clouds, which meant that I didn't lose too much detail over the time of the exposure.'
Reality So Subtle
6x17 pinhole camera, 2mins
30secs at f/233, Fuji Acros 100 film

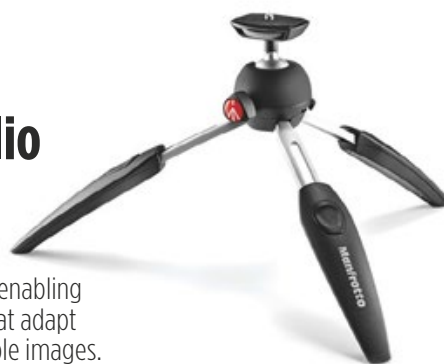




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Sherwood Forest

4 This was taken in possibly some of the best conditions I've ever experienced,' says Darren. 'There had been a frost the night before and mist was lingering on the heathland. The strong early morning sunlight really was the icing on the cake.' Hasselblad 500CM, 50mm, shutter and aperture unrecorded, Fuji Velvia 50

Derwent Dam

5 'There was barely a cloud in the sky above Derwent Dam at the Ladybower Reservoir [in Derbyshire] so I decided to use a long exposure in order to flatten the water completely and to minimise the overall composition,' says Darren Hasselblad 500CM, 80mm, 80secs at f/11, Fuji Acros 100, tripod. Lee Filters Little Stopper





Mezzo soprano Ida Ränzlöv,
Royal College of Music, London
Fujinon GF 63mm f/2.8 R WR
1/250sec at f/2.8, ISO 250, Astia raw profile

Living it large



At a glance

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Professional photographer **Edmond Terakopian** finds out how Fujifilm's first digital medium-format camera, the **GFX 50S**, performs in the field

In this age of modernisation, where smaller is better, does it make sense to go big? Fujifilm's proven range of APS-C cameras give great image quality in a small system, as do some very capable Micro Four Thirds cameras from Olympus and Panasonic with an even smaller sensor. However, when I showed some of the photographs I had made with the 51.4-million-pixel Fujifilm GFX 50S medium-format camera to a client, his eyes widened and he said: 'Wow! Look at all that detail!' If this overjoyed astonishment is anything to go by, then perhaps its 51.4 million pixels, served by a range of great lenses, are put to good use. I shall answer that question fully later as I examine the GFX 50S in more detail.

The GFX 50S is a first-generation camera, which often doesn't bode well. Visions of partly thought-out ergonomics, half-finished user interface and buggy system software come to mind, with the hope that the company might get things right in future versions. However, all these fears are completely unfounded.

It really is astonishing that the GFX 50S is Fujifilm's first digital medium-format camera. It is exceptionally well designed and extremely well made. It fits perfectly in the hand and gives the feeling of a mature product. I used the camera over two weeks, during which I shot 3,450 frames, and not once did the camera stutter. It just worked and made gloriously rich and detailed images.

Along with the GFX 50S, I had three lenses – a Fujinon GF 63mm f/2.8 R WR (equivalent to a 50mm), a GF 32-64mm f/4 R LM WR (equivalent to a 25-51mm) and a GF 120mm f/4 R LM OIS WR Macro (equivalent to a 95mm macro, with a close focus distance of 45cm). All these lenses have a proper

aperture ring, which includes a C position that allows you to adjust the aperture value with the command dial on the camera body. They are all weather and dust-resistant, and will work down to -10°C. And while I did use the camera in the rain, I didn't have an opportunity to test it in the cold, thankfully!

The 32-64mm f/4 and 120mm f/4 lenses, which have an LM designation, have linear motors for the autofocus, allowing for faster, silent AF operation. However, it was the 63mm that became my most used lens. It is the smallest and lightest of the trio, and has the fastest aperture. But while it's not majorly slower or any louder than the other two, I felt the lack of a linear motor. Let's hope Fujifilm brings out an LM version in the future.

The entire GF lens range is designed to

cope with 100-million-pixel resolutions, so your investment in these lenses is future-proofed. I must commend Fujifilm's approach towards photographers because by designing for the future, it shows care for customers who invest in the system. Its excellent track record of supporting older cameras with feature-rich firmware upgrades shows a dedication to its users, so bravo Fujifilm.

For this test, I also had access to the VG-GFX1 vertical battery grip, which adds a vertical shutter release, control buttons and dials, as well as the ability to add a second battery to the camera (the first fits into the body directly from the side and the second into the grip). Naturally, this all adds bulk and weight, but for anyone who shoots a lot of portraits it is a must-have accessory.



Photographer Edmond Terakopian using the Fujifilm GFX 50S in a ballet studio

➤ Talking of portraits, I also found the EVF-TL1 tilt adapter extremely helpful. It fits between the detachable EVF and body, allowing rotation and tilting of the eyepiece, which is phenomenally useful for shooting uprights from lower or higher angles. I consider this to be another must-have accessory.

The battery, incidentally, is superb. On a single charge, I managed 548 pictures. This included some editing and processing from raw files in-camera, and the Wi-Fi was used several times to transfer images to my iPhone, leaving 7% capacity at the end of the day.

Even the neck strap and its fitting have been very well designed. It's a subtle strap that grips but doesn't slide, and nor does it scream with a loud and brash logo to gain attention. It's a minor point, but it goes to show the level of thought put into this new system.

Although not available for my test, there are also two newly announced lenses in the shape of the Fujinon GF 110mm f/2 R LM WR (equivalent to an 87mm) and GF 23mm f/4 R LM WR (equivalent to an 18mm). However, I did manage to get a look at a pre-production 110mm lens at a trade show and take some quick test shots. It's smaller than one would assume for an f/2 lens and its rendering wide open is absolutely beautiful. This lens is going to help photographers make some truly wonderful portraits. At launch, the GFX system is very accomplished, served by a range of extremely capable lenses and accessories, so I doubt many photographers would be left wanting for much more.

Bigger and bigger

A few things need to be mentioned early on when you're using the Fujifilm GFX 50S. For a start, you're going to need a bigger bag, bigger memory cards and bigger hard drives. Fortunately, I had a SanDisk Extreme 256GB SD card that I'd originally bought to store music for my car stereo, so this quickly got repurposed and put to better use in the

GFX 50S. The twin SD card slots on the camera come in handy, too, as often I'd load a couple of 32GB cards and use them in succession. Over the two weeks I shot 534GB of raw and JPEG pictures during 15 shoots. This stretched the hard-drive space not just on the primary storage, but also back-up and off-site back-up, followed by cloud storage. Hard drives are inexpensive these days, so it's not a major problem, but you do need to be prepared for those monster files!

The GFX 50S and lenses are naturally bigger than 35mm equipment and the smaller mirrorless cameras on the market. However, the camera is not that much bigger or heavier than a pro-level DSLR with f/2.8 pro zooms. For the duration of my test I used my Think Tank Photo Shape Shifter 15 v2.0 backpack, which was ideal for carrying the camera, three lenses and accessories.

The experience

During my two weeks of shooting everything from street photography and reportage to portraits, the camera just worked. Although I've used the Fujifilm X100 and X100S extensively, I'm not used to the Fujifilm range of cameras. However, I found the GFX 50S so logically designed that I never had to open the camera manual. The button layout is superb and the menu system very easy to grasp. I tweaked a couple of function buttons, set up the 'my menu' settings with my most used functions and I was good to go. The only disappointment here was not being able to place the 'format memory card' function on this page, although I hope this can be changed with a future firmware update.

For anyone who may fear this camera because it's a medium-format model and more of a professional tool, my advice is just get your hands on one and use it. It's extremely user friendly. I found the AF much more responsive than I imagined it would be, although the C-AF was very slow and



A street artist sprays some graffiti on a slope at the South Bank skate park
Fujinon GF 32-64mm f/4 R LM WR
1/500sec at f/5, ISO 200
Velvia raw profile



Why medium format?

THE TRADITIONAL haunt for medium-format work is the studio, or slower, more considered photography. Although during my career I've done a lot of studio photography for corporate and editorial clients, most of my work is now on location and generally faster moving. I decided, straight from the start, to use the GFX 50S as I use all my cameras, so I took it on reportage assignments, location portrait shoots and street photography, which is a passion of mine. It even accompanied me to my nephew's sixth birthday party!

I first got my hands on the GFX 50S on the Fujifilm stand at the Photography Show at the NEC in Birmingham earlier this year. I was extremely impressed by how responsive the AF was, so this reinforced my desire to give the camera a closer and more thorough look, and also to break the traditional medium-format conventions and just use it. The obvious thing with this camera is the wonderfully large sensor – 51.4 million pixels of beautifully rendered and lush detail. Of course, if the only requirement is a megapixel count, the 42.4-million-pixel Sony Alpha 7R II, or 50.6-million-pixel Canon EOS 5DS or 5DS R models are available. However, for me it's not just the megapixel count but the quality of these pixels, the detail, the look, the lack of digital noise and finally, the look of medium format. It's not just a shallower depth of field, but a more three-dimensional feel to the images. Using a medium-format camera also makes you a more considered photographer, so you think more and shoot more purposefully.



Colleagues share a joke at their wine stall behind the Royal Festival Hall
Fujinon XF 63mm f/2.8 R WR, 1/125sec at f/2.8, ISO 1600, Astia raw profile



Westminster Cathedral
Choir School pupils
rehearsing in the
cathedral
Fujinon GF 120mm f/4 Macro
1/200sec at f/4, ISO 2000
Astia raw profile

sometimes uncertain. I stopped trying to use this and stuck with S-AF, which worked accurately and was fast enough for most things. While it would be very nice to have fast continuous focus, the reality is with this type of camera one is never really going to be photographing sports or fast-moving subjects. There are better cameras on the market with more suitable optics for such needs.

In recent years I have found that I quite like using face detection with eye detection when doing solo portraits. I did find the GFX 50S's system a bit hit-and-miss, though. It seemed to trip up and become uncertain when I was shooting an opera singer with her face tilted to one side. Hopefully, the algorithm can be tweaked for the future.

The incorporation of a joystick on the back of the camera makes choosing an AF point extremely easy and quick. The size of the focus point can also be easily changed, making precise focusing on small areas very straightforward. It really is astonishing that there are still some manufacturers that don't realise how essential a joystick is! I'm a 'back-button focuser', so was overjoyed that the custom button placements on the rear fell perfectly to my right thumb, both on the camera and on the vertical grip.

Although I used the EVF most of the time, I did use the rear LCD on the GFX 50S much more than I would normally. This



‘I found that the Astia and Acros profiles quickly became my starting points when processing images in Lightroom’

➤ was useful for shooting from lower angles, but also for more subtle work on the street – often photographing people from a couple of metres away. The quality of both displays was spot on, although the default brightness level is a little high compared to actual exposure so pictures turn out a little darker than one sees on the EVF during shooting. Make sure you tweak this a little and also pay more attention to the exposure meter until you get a feel for the display’s rendering.

One small annoyance that occurred on a few occasions was the rear LCD opening when it became snagged on my clothes. A lock might be a good idea for future cameras, although there is a lock for tilting the LCD to upright mode. I also found that when shooting with the camera at around chest or waist level, while using the rear LCD, I did sometimes yearn for a front-mounted shutter release on the body, similar to my film Hasselblad and Rolleiflex cameras. I guess this could quite easily be a new type of grip option, although in reality it wasn’t a big deal as the regular release works just fine when shooting in this way.

Of course, a huge part of the experience of this level of camera is looking at the photographs on-screen. When I downloaded the images into Adobe Lightroom on my Mac and viewed the photographs on my calibrated 27in Eizo monitor, I couldn’t stop smiling. The quality of the files is just phenomenal. Dynamic range (with detail in the extreme highlights and shadows), image rendering (thanks to superb lenses, sensor and the camera’s processing engine), low-light performance, and colour accuracy and subtlety, are all smile-inducing and just encourage you to pick up the camera to create more and more images.

I was happy shooting up to ISO 6400 or so. I was mindful of my shutter speeds and tried to keep them at around 1/125sec for handheld shots, as the high-resolution sensor will render movement more prominently. On one portrait

shoot I used a monopod to help steady the camera in the lower light settings. If this huge sensor size can be stabilised in future models, then in-camera stabilisation would be a killer feature for certain.

I loved a lot of the built-in raw profiles on the GFX 50S named after Fujifilm’s films, such as Provia, Velvia, Astia, Classic Chrome, ProNeg Hi, ProNeg Std, Acros, Monochrome and Sepia. These are also available as film simulations for JPEGs, and I’d love to see a Neopan simulation in the future! I’m a devoted practitioner of shooting in raw and getting the most out of an image, so having these profiles built in to the raw files was great.

I found that the Astia and Acros profiles quickly became my starting points when processing images in Lightroom and they speeded up my workflow. Normally I finish my images using either Nik Software’s Silver Efex Pro or Alien Skin’s Exposure X2 plug-ins, but with Fujifilm’s perfect raw profiles I didn’t need to, so all processing was done in Lightroom.

As mentioned, the GFX 50S has built-in Wi-Fi. I use this a lot to transfer images to my iPhone or iPad so I can send them quickly to a client, and even more so for sharing across social media, especially on my @terakopian Instagram account. The availability of in-camera raw processing, with a very wide range of parameters, means that a practically publication-ready file can be processed, saved as a JPEG and then transferred. You can browse images on the camera and choose what to send to a smartphone or tablet, or browse all images via the smartphone or tablet using the Fujifilm Camera Remote app and choose what to download. I used both methods, but because I liked processing images in-camera first, I found I was sending from the camera more often.

Some work is needed on the GFX 50S’s app and Wi-Fi, though. The app should have an option to show just star ratings (as made on the



Mezzo soprano Ida Ränzlöv,
Britten Theatre, Royal College of Music
Fujinon GF 32-64mm f/4 R LM WR
1/80sec at f/4, ISO 1600, Astia raw profile



A portrait of Elvis
Fujinon GF 63mm f/2.8,
1/250sec at f/2.8,
ISO 3200
Acros raw profile



People walk past the
Tate Modern in London
Fujinon GF 32-64mm f/4 R LM WR
1/250sec at f/8, ISO 500, Acros raw profile



camera) and also an option to automatically allow these to be imported upon connection. It would also be extremely helpful if images kept their star rating once imported in to Lightroom. This would speed up workflow remarkably.

I wanted to test out the video function and see the quality a large sensor could produce, even though it was disappointing to see there was no 4K ability. However, I have to admit that I enjoyed making pictures so much that I ran out of time and didn't shoot any video at all!

If you do decide to buy the Fujifilm GFX 50S, or hire one to use, do download the manual and have a read through it. As I mentioned earlier, this camera is so user friendly you can just pick it up and start using it immediately, but there is such a wealth of options and functions that aren't immediately obvious that it's definitely worthwhile spending some time to familiarise yourself with them.

Conclusions

While I have highlighted some niggly things about the Fujifilm GFX 50S, they are mostly software based. Knowing Fujifilm's excellence in firmware updates and pushing their cameras' functionality in leaps and bounds, I have no doubt these small issues will be rectified. The main issue, though, is that these niggles don't impact on using the camera and making stunning images.

To go back to answer my question from the beginning of this article, the day after the GFX 50S had gone back to Fujifilm I downloaded some photographs made on my Olympus OM-D E-M1 into Adobe Lightroom. To say I was underwhelmed by the image quality, detail rendered and the level of magnification of the images when viewed at 100% would be an understatement. I initially thought I wasn't viewing them at 1:1!

Naturally, this is in no way a fair comparison, as they are totally different types of camera systems and at completely different price points. However, once you see the quality achievable on the GFX 50S, you will be spoiled for ever. It did illustrate to me very clearly that when I need that extra detail and excellence in rendering, then 'going big' makes absolute sense. I already have a project in mind for which I foresee renting a GFX 50S.

While this camera is extremely well priced for a medium-format digital model, it is still quite expensive at almost £6,000 body only. I do think that a lot of camera hire companies will see plenty of new business from photographers either renting these for specific assignments or purely from curiosity. After all, a huge portion of the joy of photography is the joy of discovery. Give the Fujifilm GFX 50S a go – you won't be disappointed.

Flashgun softboxes

Whether you use on or off-camera flash, there's a wide range of portable and affordable modifiers. **James Abbott** looks at four of the best options for bending flash to your will

Fitting

Look for a softbox that connects easily and allows you to fix it to other flashes should you change camera systems in the future

Storage

If you want to transport your portable softbox easily, always check how it folds and whether it will fit inside your camera bag

Diffuser panel

Some softboxes will offer more than one diffuser panel, giving you greater control over softening the light



Data file

	Price	Size	Diffuser	Shape	Interior colour	Weight
Honl Photo traveller8 softbox	£54	20.3cm diameter	Single	Circular	White	115g
Interfit S-type Speedlight bracket and 60cm softbox	£35	60x60cm	Double	Square	Silver	1.2kg
Lastolite by Manfrotto Ezybox Pro Square Medium Softbox	£95 (+ £38 for speedring/bracket)	60x60cm	Double	Square	Silver	1.07kg
Rogue FlashBender 2 XL Pro	£85	33x41cm (and other sizes depending on configuration)	Single	Rectangular	White	391g

Honl Photo traveller8 Softbox

● £54 ● www.honlphoto.com

THE main idea behind flashgun modifiers is that they are lightweight and compact, and the Honl Photo traveller8 Softbox ticks both boxes. As the name suggests, its diameter when assembled is 8in (20.3cm). This is small for a softbox, but on the flipside it weighs just 115g and folds down flat for transportation. This makes it possible to use the traveller8 for both on and off-camera flash.

Assembly is quick and easy. You simply need to press the traveller8 at the top and bottom to make it circular, and the front diffuser attaches with Velcro. The softbox then attaches to your flashgun with Velcro tabs that hook to a Velcro band (included) that straps around the flash head. This design means the softbox will fit most flashguns securely.

The main downside to this product is that it's small, so you won't get quite the same level of

light spread and diffusion as you would with a larger softbox. Plus, there's only one diffuser panel, where a second would have been better for softening light. At £54, it is expensive, but it's well made and incredibly portable. What's more, the circular shape creates pleasing non-square catchlights in the eyes when shooting portraits.



Interfit S-type Speedlight bracket and 60cm softbox

● £35 ● www.interfitphotographic.com

IF YOU'RE serious about off-camera flash, and want the best lighting possible, you really need to consider a larger, more traditional-style softbox. The Interfit S-type Speedlight bracket and 60cm softbox is medium sized and comes with a flash bracket that allows you to attach it to a light stand, and tilt it up or down. It also allows you to attach Bowens S-type modifiers for increased versatility. The kit comes

in a small carry case that belies the size of the pop-up softbox when assembled. At just 33x25x11cm, it's fairly compact and packs away neatly. The softbox itself is quick and easy to assemble, taking just a couple of minutes at most. And with an inner and main diffuser, light is effectively diffused before reaching the subject. Packing down the kit is even quicker, making this a compelling option for the photographer on the go.

Overall, this softbox is nothing short of fantastic. The Bowens S-type bracket is strong and lets you attach your flashgun confidently without the flash taking any of the weight of the softbox. The ability to attach any Bowens S-type modifiers is great, although if your studio kit uses an Elinchrom or other mount you won't benefit, but it's certainly not a deal breaker.



Lastolite by Manfrotto Ezybox Pro Square Medium Softbox

● £95 ● www.manfrotto.co.uk

FOR photographers working with flashguns on location and studio flash indoors, the Lastolite by Manfrotto Ezybox Pro Square Medium Softbox works seamlessly across these two types of flash lighting. Available in small, medium and large, the medium option reviewed here is a premium competitor of the Interfit softbox.

The Ezybox is, like the other options, quick and easy to assemble. Two rigid sides are supported by two poles that make the softbox self-support. Inner and outer diffusers then attach via Velcro, and the high-quality material is said to block two stops of light. This is a lot for a flashgun, but the diffusion is excellent and no problem for more powerful flashes. A speedring mount is then placed at the back to allow a speedring or speedlight bracket to be attached.

The caveat here is that you have to buy an additional attachment for your flashgun or studio flash. The advantage, though, is that you can use the softbox with most

popular lighting brands – a unique feature in this test. A Speedlight bracket or speedring for Bowens, Elinchrom, Profoto and Balcar costs £38 each, which is expensive considering the price of the actual softbox. However, excellent light diffusion and the ability to use the softbox with different lights is a huge bonus and it's fantastic with more powerful studio and portable heads.



Rogue FlashBender 2 XL Pro

● £85 ● rogueflash.com

IF YOU'RE looking for an all-round solution that can modify light in a number of ways, the Rogue FlashBender 2 XL Pro might be perfect for you. And not only can it be used as a white reflector panel, softbox and stripbox with grid, but also it packs down into carry case that's shallow enough to be squeezed into the laptop section of a camera bag.

The FlashBender is made up of one main reflector panel that secures to a flashgun. The other attachments can then be secured to the front with Velcro, so it's incredibly simple to use. And although the Rogue only offers a single diffuser panel, the flashgun is inserted into the bottom of the modifier while the light is bounced out of

the front. This creates a second level of diffusion despite the single panel, which is a simple yet effective way of softening light.

The downside of this is that the flash head has to be aiming upwards with the Rogue attached by its secure strap. This is fine indoors or in calm outdoor conditions, but a little wind can force the head to tip forwards. This is a small issue that's certainly more than outweighed by what you get in terms of modifier options for the price.



Win!

A Sony Cyber-shot DSC-RX10 III

in our wildlife/nature photo shootout

This rare shot of a kingfisher was taken by Gustav Kiburg on the Sony RX10 III 1/125sec at f/4.5, ISO 800



© GUSTAV KIBURG

Unique competition gives you the chance to try this exciting camera and possibly get to keep it

Calling all wildlife photographers – how do you fancy winning the amazing Sony Cyber-shot RX10 Mark III?

The RX10 III is arguably the world's finest bridge camera, and is the perfect solution for nature and wildlife photographers looking for an all-in-one solution. Not only does the fast 25x zoom lens allow you to zoom right in to your subject, but the super-fast AF and Optical SteadyShot image stabilisation also ensures a sharp image, free from camera shake. Meanwhile, the silent shutter means you won't disturb your subjects when you press it. If shooting close-up is more your thing the macro mode lets you shoot from as close as 3cm from the lens. It also shoots video in glorious 4K, or in 960fps (40x) high speed mode for dramatic slow motion.



The RX10 III at a glance

- Large-diameter ZEISS® Vario-Sonnar T* 24-600mm f/2.4-4 lens
- 1.0-type stacked CMOS sensor and BIONZ X™ image processor
- 4K movie recording and 960fps (40x) high-speed shooting
- Silent shooting
- 3cm macro mode

WORTH
£1,549

SONY



This shot of an Atlantic puffin was taken on the Sony RX10 III, which features an extended 600mm super-telephoto zoom lens

© SAM HOBSON

HOW TO ENTER

All you need to do at this stage is to upload your best picture with a nature/wildlife theme (taken on any camera). We'll then pick our five favourites, and the photographers who took them will each then receive a shiny new Sony RX10 III for two weeks during August to take some more nature and wildlife pictures. The photographer who takes the best image during this shoot-out gets to keep the camera!

To enter, simply visit our website at the address at the bottom of the page (www.amateurphotographer.co.uk/sonyshootout), where further details about uploading your images can be found. We will then draw up a shortlist of five photographers from all the entries we receive, and contact you if you are part of this shortlist – so we will need your full contact details including daytime telephone number. Please supply only one JPEG image, and keep it to under 10Mb in size.

The closing date for entries is 30 June 2017

Competition open to UK residents only

To enter visit amateurphotographer.co.uk/sonyshootout

The 'sweet spot' on this lens is located between f/5.6 and f/8
 Canon EOS 5D Mark IV, 24mm, 1/160sec
 at f/8, ISO 400



Canon EF 24-105mm f/4L IS II USM

It's suitable for a wide variety of applications, but how much better is the Mark II version than the original? **Michael Topham** compares the two

When Canon announced the launch of the EOS 5D Mark IV last year, it arrived on the scene at the same time as two new full-frame optics – the EF 16-35mm f/2.8L III USM and the revamped EF 24-105mm f/4L IS II USM. Both these lenses play a key role in Canon's EF full-frame line-up, but it's the EF 24-105mm f/4L IS II USM that's more versatile and is likely to be the bigger seller based on the fact that the lens it replaces has been one of Canon's best selling full-frame optics for the past ten years.

The original EF 24-105mm f/4L USM has been a popular lens with Canon users for many

different reasons. For those making the jump from an APS-C DSLR to full frame, it's seen as the best multipurpose lens you can buy, plus there's often an incentive to buy it with a new DSLR as part of a kit and save a considerable amount of money in the process. The EF 24-105mm f/4L IS II USM promises to go one better than the original, so I wanted to find out if this newer variant really justifies an upgrade from my old lens or not.

Features

Favoured by those wanting to carry a single lens on location, the EF 24-105mm f/4L IS II



USM falls into the standard zoom camp of premium lenses and differs from the original EF 24-105mm f/4L IS USM in quite a few ways. For starters, it features a revised optical design compared to its predecessor, which Canon claims improves resolution and edge-to-edge sharpness throughout the





Barrel distortion and vignetting are both clearly evident in this image taken at Bristol docks
Canon EOS 5D Mark IV, 24mm, 1/250sec at f/4, ISO 200

➤ frame. Whereas the original lens featured an optical design of 18 elements in 13 groups with eight aperture blades, this newer lens incorporates 17 elements in 12 groups with ten aperture blades. Modifying the optical construction has seen the maximum magnification increase slightly from 0.23x (at 105mm) to 0.24x (at 105mm), but there's no change to the minimum focusing distance, which remains at 0.45m.

Elsewhere, the lens features Canon's latest optical image stabiliser that counteracts blur effects that are associated with camera shake. The good news is that it's now effective to 4 stops rather than 2.5, making it possible to achieve sharper handheld shots at speeds as slow as 1/15sec at the long end of the zoom.

In typical Canon fashion the lens uses an ultrasonic motor to ensure that autofocus is fast and quiet, with the full-time manual-focusing ring allowing users to make focusing adjustments on the fly without having to switch to manual mode first. Canon has also ensured that the lens provides smoother aperture changes during movie capture by employing an electronic aperture diaphragm system (EDM).

The lens includes weather sealing that will prevent users having to stow it away in adverse weather conditions and at the rear is a rubber ring that compresses and seals it against the camera's metal lens mount. Towards the front you'll notice the famous red ring that's synonymous with Canon's premium L-series optics, and it accepts filters and adapter rings via a 77mm thread just like its predecessor.

Build and handling

As well as weighing 125g more than the lens it sets out to replace, it's also physically larger. The difference in length is most obvious when it's viewed side-by-side with the original, and by being that little bit longer (11mm, to be

precise) it has allowed Canon to make the zoom and focus rings that little bit larger. The zoom ring operates across the focal range with a consistently smooth motion and it never feels like you're required to put more effort into rotating it at one point than another. When it's used at the telephoto end, the front of the lens extends by 40mm, but continues to feel well balanced with full-frame DSLRs like the EOS 5D Mark IV with which we tested it. There's nothing to prevent it being coupled to a Canon APS-C DSLR (equivalent to a 38–168mm lens), but on smaller bodies like the EOS 77D the new lens does make the camera feel quite nose heavy and not as well balanced.

During the revamping process, Canon has updated the external design of the lens to match the look of other current L-series zooms, such as the EF 24–70mm f/2.8L II USM. When it's compared with its predecessor, you'll notice a few small differences such as the

focal length markings being closer to the body of the lens, bolder white lettering and the removal of the name of the lens at the front of the barrel, which is now printed beside the front element. The position of the AF/MF and stabiliser switches remains much the same at the side, but whereas the stabiliser switch was slightly recessed on the older version, it's not on this newer model. The manual-focus ring provides a fluid and pleasing feel in use, and overall the lens meets the flawless build quality one would expect from a lens that breaks the four-figure price barrier. You even get a lock switch to prevent the zoom from extending beyond 24mm, but I rarely used it as there was no signs of the zoom wanting to creep.

Autofocus

Testing this new lens alongside the old model revealed that the new version is fractionally quieter when it goes about its business of focusing, although it's not silent to the point that it rules out operational focusing noises being picked up by the inbuilt microphone during movie recording. As for AF speed, I didn't experience an obvious improvement between new and old, with each lens seemingly focusing as fast as the other between near and far subjects. What is an improvement, though, is the way the aperture can now be adjusted silently during movie recording, ruling out the pesky clicking sounds you used to hear as the aperture blades moved.

Image quality

Intrigued to find out how the lens's new optical formula affects image quality, I took a number of comparison shots alongside my six-year-old but still immaculate version of the original lens before inspecting my results. Studying the corners of images taken throughout the zoom range at different apertures revealed that this

The lens allows you to focus as closely as 45cm and creates an attractive depth of field at the far end of the zoom wide open
Canon EOS 5D Mark IV, 105mm, 1/200sec at f/4, ISO 400



Canon EF 24-105mm f/4L IS II USM
Crop of image taken at 105mm, 1/160sec at f/5.6, ISO 100



Canon EF 24-105mm f/4L IS USM
Crop of image taken at 105mm, 1/160sec at f/5.6, ISO 100



The cropped views above show the new lens (left) to be fractionally sharper than the original (right)

lens is a little sharper than its predecessor towards the edge, and when I started to push to the far end of the zoom I noticed that it resolves slightly finer detail in the centre with less chromatic aberration. Further examination confirmed that this new lens controls barrel distortion at the wide end slightly better, and although vignetting is present when it's used at its widest aperture, it's not quite as severe as it is on the older lens.

After studying real-world examples I looked at our lab results, which showed that the lens produces its best results between the centre and edge of the frame at the middle of the zoom range. Stopping the lens down to f/5.6 or f/8 sees the centre sharpness improve at all focal lengths, and though corner sharpness never meets the same level of sharpness that's resolved in the centre, our results show that the lens is sharper towards the corner of the frame at the longer end of the zoom beyond f/8. Centre sharpness figures at f/11 are close to what were recorded wide open at f/4, so for the sharpest results at any point in the zoom range you'll want to use the lens between f/5.6 and f/8. You'll also notice that the impact of diffraction does soften overall sharpness when the lens is used at or beyond f/16.

Our tests also show that the corners appear approximately 1EV darker than the centre when the lens is used at f/4 at both the wide end and long end of the zoom. By the time you close down to f/5.6 it's barely evident. Fringing is better controlled, but green and purple fringes of colour are still traceable and were corrected for by enabling the remove chromatic aberration option in Lightroom CC. With regard to distortion, the lens does exhibit barrel distortion at the wide end and pincushion distortion at telephoto lengths, but again this can be easily corrected for in post by applying the relevant lens profile.

Our verdict

THE ten-year old EF 24-105mm f/4L IS USM has been due a revamp for a while, and with the EF 24-105mm f/4 L IS II USM Canon has engineered a better lens. Image quality has improved, but those looking at it as an upgrade from the older lens shouldn't expect a big difference in sharpness.

Needless to say, for the £700 I'd have to spend to upgrade to this lens from trading in my mint example of its predecessor, I've decided to hold on to my original.

Simply put, the EF 24-105mm f/4 L IS II USM is the best full-frame standard zoom Canon makes covering this focal range, but if you feel you can make do without the reach, want to benefit from a faster f/2.8 aperture and can stretch to the EF 24-70mm f/2.8L II USM (£1,734), you'll get a sharper lens in return that's better tailored to your needs.



Data file

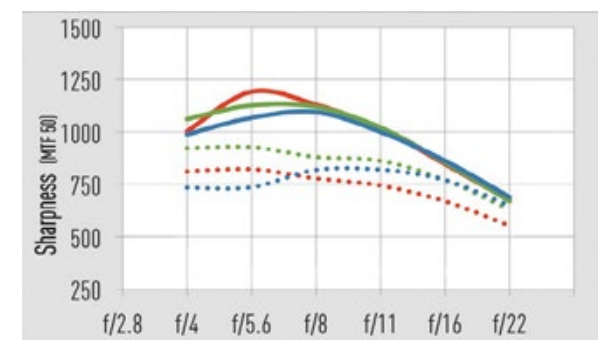
Price £1,065
Filter diameter 77mm
Lens elements 17
Groups 12
Aperture f/4-f/22
Minimum focus 0.45m
Dimensions 83.5x118mm
Weight 795g
Lens mount Canon EF
Included accessories Lens cap, lens hood, lens pouch

Amateur Photographer
Testbench
Recommended
★★★★

Canon EF 24-105mm f/4L IS II USM

Resolution

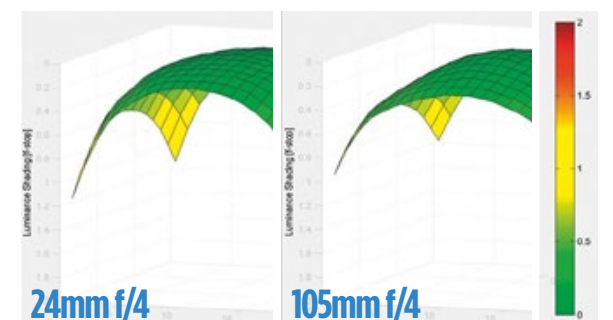
Centre and edge sharpness improves by closing the lens down to around f/5.6 and f/8, which is to be considered as the 'sweet spot' of the aperture range. The lens resolves a similar level of sharpness in the corners at either end of the zoom when it's used at f/8. The impact of diffraction does soften overall sharpness, and this is most obvious when the lens is stopped down to f/16 or f/22.



24mm centre ——— 24mm corner
50mm centre ——— 50mm corner
105mm centre ——— 105mm corner

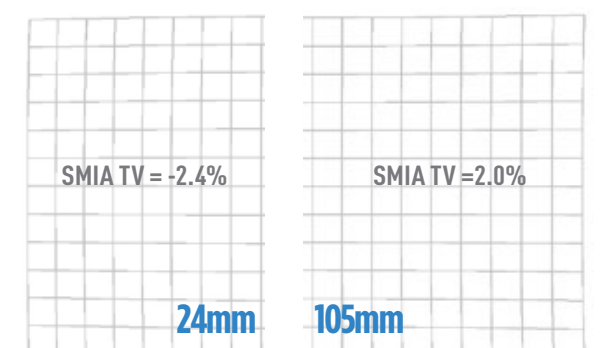
Shading

Shoot at the maximum aperture of f/4 and you will notice that the corners of images appear darker than the centre by approximately 1EV. Corner shading does improve by stopping the lens down, and by the time you reach f/5.6 you'll be hard pushed to notice vignetting in real-world images.



Curvilinear distortion

The lens exhibits barrel distortion at the wide end. The amount of barrel distortion subsides as you extend the zoom, but starts to turn to pincushion distortion beyond 70mm. Although distortion may not be immediately obvious, it's clear to see when lens profile corrections are switched on and off.



Win!

A Rotolight AEOS kit

Amateur Photographer has teamed up with **Rotolight** to offer you a chance to win an **AEOS kit**

DESIGNED for portrait and location photographers and videographers on the move, AEOS is a bi-colour, location LED light with a unique 'ultra-thin' design concept. Weighing in at less than 1.5kg and just 2cm thick, AEOS is one of the most portable lights on the market. It delivers a powerful light output of 5,750 lux at three feet, but is also one of the most energy efficient LEDs on the market, able to run for three hours at 100% power on a single 95W battery – more than twice as long as the industry standard. Unlike most LED lights with limited tilt angles, the AEOS uses a pro-level ball head as standard

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- AEOS soft case

The closing date for entries is 5 August 2017

Competition open to UK residents only



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For your chance to win visit amateurphotographer.co.uk/rotolight

ZenTilt camera support

Geoff Harris ignores the hype to see if this Z-type bracket offers anything new

● \$56 (around £43) ● zentilt.co

IF YOU'VE spent any time on Facebook recently you may have seen the ads for the ZenTilt camera head, an aggressively marketed Z-type bracket which, it is claimed, enables you to move your tripod-mounted camera from landscape to portrait format and other orientations with the minimum of fuss.

The unit is about the same size as a table coaster and is made from tough but lightweight (382g) aluminium. As for the weight-bearing capabilities, the makers claim it can support 3kg, which seems a bit on the optimistic side, but more on this later.

The ZenTilt screws onto a standard tripod via its bottom plate and is then connected to the tripod bush on the bottom of your camera via a knurled wheel. The ZenTilt's arms can then be pulled out and adjusted as necessary. At this stage, there isn't enough support for your camera at different orientations, so you also need to tighten some Allen nuts to ensure maximum stability.

Basically, the ZenTilt works, and the unit seems well engineered, but there are some caveats. We noticed straight away that the device is inherently more stable when it's straight up or the camera is in portrait position, for instance. In a nice warm studio, you don't mind turning knurled wheels or faffing around with Allen keys, but it could be a different story when you have seconds to get a shot, or have cold fingers – and if you've forgotten the Allen key, it's a real problem.

That 3kg weight limit seems on the optimistic side, too, and even with the Allen nuts fully tightened, a Canon 5D Mark III with 24-105mm lens felt at the very limit of what we could get away with. For SLRs with smaller prime lenses, however, or mirrorless cameras and lenses, the ZenTilt could be a neat solution, particularly for travel and landscape photographers.

Our verdict

This is a reasonably useful tripod accessory for lighter camera set-ups, so long as you don't mind fiddling around with Allen nuts. The distributor's site trumpets a massive price cut from a frankly exorbitant \$149.99 to a much more sensible \$56. This is still just over £40, however – not so great when you consider that there is a wide choice of similar looking Z-type brackets on eBay and Amazon at rather lower prices. Our advice is to shop around.

At a glance

- Z-type tripod bracket for adjusting shooting angles quickly
- Works with most tripods and camera makers
- Produced from lightweight but sturdy aluminium

Tough but light

The unit is reasonably lightweight at 382g

Allen keys

Adjustable legs allow you to shoot at different orientations after tightening allen nuts

That's the spirit

A built-in spirit level is a neat extra to ensure everything lines up

Knurled wheel

A sturdy knurled wheel enables you to screw the ZenTilt to the tripod bush on your camera



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Sony's Alpha 6000 uses an APS-C sensor with a 1.5x 'crop factor'

Cropping factors and focal lengths

Q If someone is talking about focal lengths recommended for certain scenarios, are they normally always talking about full-frame sensor lens millimetres unless otherwise stated? On my Sony Alpha 6000, with its APS-C lens, does that mean I always have to take the 1.5x crop factor into account? For example, if someone recommends a 50mm focal length, do I need to look at 75mm APS-C lens? What about if I put a full-frame lens on APS-C camera? What calculations do I have to do then? I've watched lots of videos on websites about this, but am more confused than when I started! **Chris Bell**

A You're correct, Chris. You multiply the focal length of a lens on your Sony Alpha 6000 by 1.5x to get the focal length of a full-frame lens that gives you the same framed field of view. However, a lens of x mm focal length is the same as any other lens of x mm focal length, regardless of it being for APS-C, full frame, medium format, Micro Four Thirds, and so on. A subject viewed in focus at the same distance will be reproduced at one physical size on the camera sensor, regardless of the size of that sensor, so long as the focal length is the same. Field of view differences are all down to cropping of the view, either by the sensor dimensions or optical design to limit the image circle projected from the back of the lens. If you put a lens designed for a larger sensor on your camera, the image circle will be larger than needed. If you use a lens designed for a smaller sensor, the image circle is likely to be smaller so the corners of the frame may be cut off.

Canon AG-1 meter problem

Q I have just bought my first film camera, a Canon AV-1. When I was taking some photographs recently I noticed that whenever I wanted to take a picture my lightmeter would mark the 1/1000sec shutter speed or basically almost touch the overexposure index. I am using

Fujifilm Superia 200. I tried changing the f-stops, but it didn't seem to help. Do you think there is something wrong with my lightmeter or is it something I am doing wrong? I haven't finished the roll of film yet, so I do not know if the pictures will turn out to be overexposed.

Val B (AP forum)

A First, check that the film-speed setting is correct for your chosen film. This is set using the collar surrounding the film rewind knob and should be lined up with 200. Then check that the correct LR44-type 6V battery is fitted and it is in good condition. Ensure that the battery terminals are clean. There is no power on/off button, as electrical power is only used when you press the shutter button.

Next, while viewing the shutter-speed indicator needle in the viewfinder and half-depressing the shutter button, slowly cover the lens in order to progressively darken the view. If the needle drops, that shows the meter is at least working. If the needle does respond like this, go outside during daylight hours and set the lens to f/16 and point the camera at a normal outdoor scene. The 'sunny 16' rule for guesstimating exposure on an average sunny day should indicate a shutter speed of around 1/250sec. If it's overcast, it could go down to 1/125sec or thereabouts, and lower in the shade. Ultimately, get the film developed and you will have the evidence you need!

Old lenses, new camera

Q I have a Nikon F301 film camera with various lenses. Would these lenses fit and work on a Nikon 5500?

Peter Sheldrake

A Nikon's F-mount bayonet is basically the same now as it was when it was introduced in 1959. With a few exceptions, this means old Nikon lenses will physically mount onto a contemporary Nikon body. However, there is a risk of damage to some Nikon DSLRs with lenses prior to the AI (automatic indexing) era, which was introduced in 1977. Happily, the D5500 can be safely used with most pre-AI lenses. Your F301 was introduced in 1985, and it's most likely you have AI or AI-S type lenses. These lenses can be used on the D5500, but metering options are limited and you will need to enter lens-identification data into a legacy-lens menu on the camera. Manual focusing with the relatively small and dim D5500 viewfinder may be an issue as well. It's possible to fit a chip to these lenses that allows the camera to confirm correct focus.

Q&A compiled by Ian Burley

Old lenses will fit a D5500, but with some limitations



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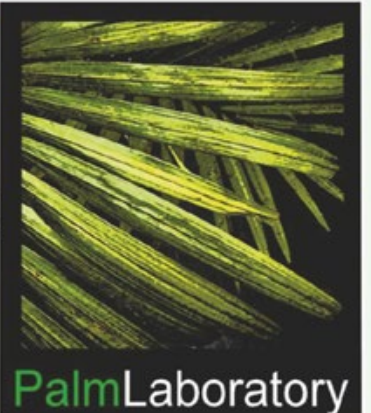


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Professor Newman on...

Stacked Sensors

A closer look at Sony's latest innovation that brings stacked sensor technology to a full-frame sensor

One of the innovations that has increasingly been found in mobile-phone sensors is stacked sensor technology. The newly announced Sony Alpha 9 introduces this technology to a full-frame sensor for the first time. This article explains what the technology can offer, how it works, its limitations and how Sony has worked within these to produce the performance gains of the Alpha 9.

Rather than being made from a single silicon chip, a stacked sensor is made from a sandwich of two or more chips that can perform additional functions. The process is made easier if the sensor chip is of the 'back side illuminated' type, meaning that the electronic circuitry is on the opposite side of the chip to the light-sensitive side, so that the additional chips don't obscure the light.

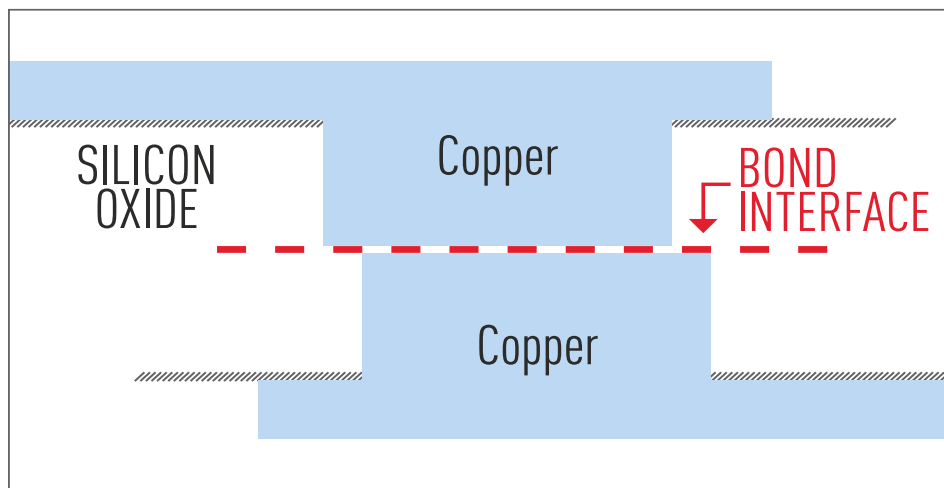
There are possible advantages to a stacked sensor. It potentially allows the whole sensor chip to be used for light gathering by pushing all the electronic helper functions onto a separate chip. This requires a separate connection for each pixel to the helper chip.

Secondly, it allows different fabrication processes to be used

for different parts of the sensor so that they can be optimised for specific purposes. Thirdly, it can allow the mitigation of one of the major headaches in designing digital cameras – how to move large amounts of data from the sensor to the signal processor along what must inevitably be a limited speed channel.

Of these potential advantages, Sony's technology really makes use of only the second and third point because the technology used cannot connect to individual pixels. The size of the connection between the different chips is of the order of ten micrometres, larger than the pixel size of any modern camera. However, even with such a large connection it is possible to make very many more connections to the sensor chip than would be possible otherwise.

The stacking technology is licensed from the American company Ziptronix (now owned by Tessera). The silicon wafers to be stacked are finished with circular metal contact points and a layer of silicon dioxide (glass), which is made perfectly smooth. A special machine aligns the wafers so that the corresponding points on each wafer fit together and the wafers



Metal contact points are squeezed together by contraction of the bonded glass

'Sony has used this technology for a faster way to get data off the sensor chip'

are pressed together. A characteristic of silicon dioxide is that very smooth surfaces will attract due to van der Waals forces, securing the wafers together. Subsequent heat treatment strengthens the bond, and the differential thermal expansion between silicon dioxide and the contact metal squeezes the contacts firmly together as the wafer cools. Finally, after a stack of wafers has been produced, the composite wafer is diced into individual sensor chips, each a sandwich of stacked chips.

In the Alpha 9 Sony has used this technology to provide a much faster means of getting data off the sensor chip. Normal Sony Exmor sensors have one or two rows of analog to digital converters for each column of pixels. The Alpha 9 has four. Moreover, these are read out as many small blocks, since it is possible to provide many data paths. The stacked chips provide two resources. One is simply memory. Before the next exposure can start, a normal CMOS sensor chip must be completely read out, the speed of which is limited by the data path to the image processor. The memory buffers the data, so that it can be transferred during the subsequent exposure. The second resource is an image processor, which is used to perform analysis for the on-sensor phase detection autofocus. This allows the AF processing to happen extremely quickly and utilise many more AF points than on previous cameras.

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AF-D 180mm f/2.8 IF ED	£759.00		
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3.2"

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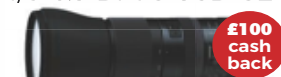
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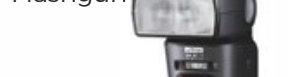
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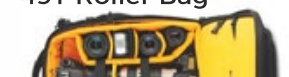
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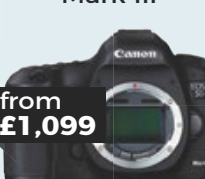
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Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
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PG540XL Black 21ml **£19.99**
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T0481-T0486 Seahorse Inks
Originals:
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Compatibles:
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Colours 13ml each **£3.99**

T0541-T0549 Frog Inks
Originals:
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Colours 13ml each **£14.99**

Compatibles:
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Colours 13ml each **£3.99**

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Colours 13ml each **£12.99**

Compatibles:
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Colours 13ml each **£3.99**

Albums & Frames

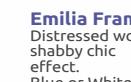
We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



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Over a dozen designs in stock.



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Compatibles:
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Black 7.4ml **£4.99**
Colours 5.5ml each **£3.99**

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Originals:
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Compatibles:
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Colours 11.1ml each **£3.99**

T0801-T0806 Hummingbird Inks
Originals:
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Colours 7.4ml each **£11.49**
Compatibles:
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Colours 7.4ml each **£3.99**

T0871-T0879 Flamingo Inks
Originals:
Set of 8 **£76.99**
Colours 11.4ml each **£9.99**
Compatibles:
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Colours 11.4ml each **£3.99**

T0961-T0969 Husky Inks
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Compatibles:
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Colours 11.4ml each **£3.99**

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No.21 Black 10ml **£6.99**
No.22 Colour 21ml **£11.99**
No.45 Black 45ml **£6.99**
No.56 Black 24ml **£6.99**
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MT055XPRO3
• 170cm Max Height
• 9cm Min Height

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MT055CXPRO3 Carbon Fibre £329
MT055CXPRO4 Carbon Fibre £349

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Wex exclusive

Befree One Travel Tripod - Red
• 130cm Max Height
• 49cm Min Height

Aluminium Available in Black, Red, and Grey.....from £99

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• 1000g Max Load
• 25.7cm Height

Joby Tripods
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Hybrid £29
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Focus GP-8.....from £89

Flashguns & Lighting Accessories

Canon | PRO PARTNER

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Macrolites: MR-14EX II £549 | MT-24EX £879

Nikon | **Speedlights:** SB5000 £499 | SB700 £239

Kits: R1 Close-Up £429 | R1C1 £599

SONY | **Flashguns:** HVL-F43M £249 | HVL-F60M £429

OLYMPUS | **Flashguns:** FL-300R £134.99 | FL-600R £279

PENTAX | **Flashguns:** AF 540 FGZ II £349 | AF 360FGZ II £249

Flashguns: 26 AF-1 £79.99 | 44 AF-2 £115 | 52 AF-1 £209 | 64 AF-2 £309

Macro flash: 15 MS-1 £299

SIGMA | **Flashguns:** EF 610 DG ST £109 | EF 610 DG Super £169

EM-140 DG Macro Flash £329

Nissin | **Flashguns:** i40 £149 | Di700 Air £199

SEKONIC | **Flashguns:** Sekonic L-308s £179 | Pro 478DR £369

GOSSEN | **Flashguns:** DigiPro F2 £229

PocketWizard
MiniTT1 £165 | FlexTT5 £179 | Plus III Set £229 | PlusX Set £149

WEX PRO
5-in-1 Reflector £24.99 | 3m Background Support £99

Rogue
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INTERFIT
Wall Mounting Kit £61.99 | Folding Softbox From £54.99 | Reflector Bracket £28.99

westcott
Omega Reflector £119 | Collapsible Umbrella Flash Kit £109

Lastolite
Ezybox Speed-Lite 2 £49.95 | Ezybox Hotshoe From £109 | EzyBalance Grey £19.99 | Background Support £139 | TriFlip Kits From £69.99 | Urban Collapsible £165

Reflectors: 50cm £24 | 75cm £39 | 95cm £64 | 120cm £79

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EF 28mm f2.8 IS USM	£389
EF 35mm f1.4L II USM	£1799
EF 35mm f2 IS USM	£469
EF 40mm f2.8 STM	£199
EF 50mm f1.2L USM	£1369
EF 50mm f1.4 USM	£349
EF 50mm f1.8 STM	£106
EF-S 60mm f2.8 USM Macro	£419
EF 85mm f1.2L II USM	£1799
EF 85mm f1.8 USM	£339
EF 100mm f2.8 USM Macro	£459
EF 100mm f2.8L Macro IS USM	£869
EF 300mm f4.0 L IS USM	£1139
EF-S 10-18mm f4.5-5.6 IS STM	£213
EF-S 10-22mm f3.5-4.5 USM	£499
EF 11-24mm f4L USM	£2699
EF-S 15-85mm f3.5-5.6 IS USM	£649
EF 16-35mm f2.8L Mk II USM	£1429
New EF 16-35mm f2.8L III USM	£2099
EF 16-35mm f4L IS USM	£899
EF-S 17-55mm f2.8 IS USM	£749
EF-S 18-55mm f3.5-5.6 IS STM Lens	£199
EF-S 18-135mm f3.5-5.6 IS STM	£379
EF-S 18-135mm f3.5-5.6 IS USM	£429
EF-S 18-200mm f3.5-5.6 IS	£469
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EF 24-105mm f3.5-5.6 IS STM	£379
New EF 24-105mm f4L IS II USM	£1065

EF 28-300mm f3.5-5.6 L IS USM	£2249
EF-S 55-250mm f4-5.6 IS STM	£269
EF 70-200mm f2.8 L IS USM II	£1999
EF 70-200mm f4L IS USM	£1049
EF 70-300mm f4.0-5.6 L IS USM	£1279
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20mm f1.8 G AF-S ED	£659
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24mm f1.8 G AF-S ED	£649
28mm f1.8 G AF-S	£579
35mm f1.8 G ED AF-S	£449
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60mm f2.8 D AF Micro	£409
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16-80mm f2.8-4G ED AF-S DX VR	£899
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85mm f1.4 Art DG HSM	£999
105mm f2.8 APO EX DG OS HSM Macro	£359
150mm f2.8 EX DG OS HSM Macro	£779

8-16mm f4.5-5.6 DC HSM	£599
10-20mm f3.5 EX DC HSM	£329
12-24mm f4.5-5.6 EX DG HSM II	£649
17-70mm f2.8-4.0 DC OS HSM	£349
18-250mm f3.5-6.3 DC Macro OS HSM	£349
18-300mm f3.6-6.3 C DC Macro OS HSM	£369
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24-70mm f2.8 IF EX DG HSM	£526
70-200mm f2.8 EX DG OS HSM	£899
120-300mm f2.8 OS	£2699
150-600mm f5.0-6.3 S DG OS HSM	£1329
150-600mm f5-6.3 C DG OS HSM	£789

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90mm f2.8 SP Di VC USD Macro	£579
180mm f3.5 Di SP AF Macro	£799
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£419
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18-200mm f3.5-6.3 Di II VC	£189
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£749 Inc. £50 Cashback*	
28-300mm f3.5-6.3 Di VC PZD	£599
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PIXMA Pro 10S £519
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Datacolor Spyder 5 Pro £148
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ColorMunki Smile £79

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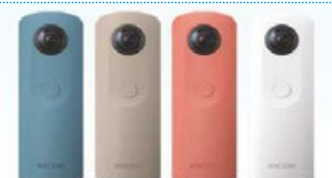
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16-55mm F2.8 LM WR XF	Mint- £749
18-135mm F3.5-5.6 OIS WR XF.....	E++ £549
18-55mm F2.8-4 XF	E++ £349
18mm F2 XF R.....	E++ £239
23mm F1.4 XF R.....	E++ / Mint- £599
27mm F2.8 XF.....	E++ / Mint- £219 - £239
32mm F1.8 Touit X.....	E++ £359
35mm F1.4 XF R.....	E++ £299 - £349
50-140mm F2.8 WR OIS XF	Mint- £1,049
50mm F2.8 Touit X Zeiss.....	Mint- £549
56mm F1.2 R APD XF	Mint- £849
60mm F2.4 XF R Macro	E++ £349
100mm F2.8 ED UMC Macro Samyang	Mint- £279
MCEX-11 Macro Extension Tube 11mm	Mint- £45
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Panasonic 7-14mm F4 G VarioE++ / Mint-	£549 - £579
12-35mm F2.8 G Vario OIS	E++ £539
12-35mm F2.8 G X Vario OIS HD.....	E++ £489 - £539
12-60mm F2.8-4.0 Leica DG Vario.....	Mint- £749
14-42mm F3.5-5.6 Asph OIS.....	E++ £75 - £129
14-42mm F3.5-5.6 G X Asph OIS.....	E++ £129
14-45mm F3.5-5.6 ASPH G Vario E+ / E++	£119 - £129
20mm F1.7 Asph II.....	Mint- £179
20mm F1.7 G Pancake	E++ £159 - £179
25mm F1.4 DG Summilux.....	E++ £299
35-100mm F2.8 GX OIS Vario	E++ £629 - £649
35-100mm F4-5.6 OIS Asph G.....	Mint- £159
45-150mm F4-5.6 Asph OIS	Mint- £129
45-200mm F4-5.6 Lumix G Vario E+ / E++	£139 - £159
45mm F2.8 DG Asph Macro	E+ £349
100-300mm F4-5.6 G OIS	E++ £279
Olympus 9mm F8 Fisheye Body Cap	E++ £55
12mm F2 ED M.Zuiko	E++ / Mint- £439 - £449
14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129
17mm f1.8 M.Zuiko Black.....	Mint- £289
40-150mm F4-5.6 R ED M.Zuiko... Exc / E++	£49 - £89
45mm F1.8 M.Zuiko	Mint- £139
75-300mm F4.8-6.7 ED II M.Zuiko	Mint- £279
75mm F1.8 ED Black M.Zuiko.....	E++ £529
75mm F1.8 ED Silver M.Zuiko.....	Mint- £549
Samyang 16mm T2.2 VFD.....	Mint- £239
21mm F1.4 ED AS UMC CSC.....	Mint- £199

Sony E-Mount Lenses

16-35mm F4 ZA OSS.....	E++	£799
18-55mm F3.5-5.6 OSS	E+	£79
28-70mm F3.5-5.6 FE OSS.....	E++ / Mint-	£259 - £299
50mm F1.2 AS UMC CS	Mint-	£229
50mmm F1.8 OSS	Mint-	£189

Bronica ETRS/Si

ETRSi Complete + AEII Prism	E+ £299
40mm F4 E.....	As Seen / E+ £79 - £129
45-90mm F4-5.6 PE.....	E++ £349
100-220mm F4.8 PE	E++ £589
150mm F3.5 E.....	As Seen / E+ £95 - £109
180mm F4.5 PE.....	E+ £149
AEII Meter Prism	E++ £89
Prism Finder E.....	As Seen £20

Canon EOS Flashguns

Canon 90EX Speedlite	E+ £49
200E Speedlite	E+ / E++ £9
300EZ Speedlite	E+ / E++ £9 - £29
380EX Speedlite	E+ £49
420EZ Speedlite + Off Camera Cord 2	E+ £35
430EX Speedlite	E++ £109
430EZ Speedlite	E+ / E++ £25 - £29
540EZ Speedlite	E+ / E++ £35 - £39
550EX Speedlite	Exc / E+ £79 - £129
580EX MkII Speedlite.....	E+ / E++ £169 - £179
580EX Speedlite	E+ / E++ £119 - £149
600EX-RT Speedlite	Mint- £329 - £349
MR-14EX Macro Ringlite.....	E+ £169
ST-E2 Transmitter	E+ / E++ £59 - £69
ST-E3 RT Transmitter	Mint- £149 - £159
Metz 15 MS-1 Wireless Digital Macro Flash	E++ £149 - £179
48AF1 Digital.....	E+ £79
50AF1 Digital.....	E++ £79
58 AF1 Digital Canon	E++ £139

Canon EOS Lenses

10-18mm F4.5-5.6 EFS IS STM	Mint- / Unused £169 - £179
10-24mm F3.5-4.5 Di II LD Asph Tamron	Mint- £259
11-16mm F2.8 DX ATX Tokina	Mint- £279 - £299
11-24mm F4 L USM	E++ £2,349
14mm F2.8 L USM II.....	E+ / Mint- £899 - £989
15-85mm F3.5-5.6 IS USM.....	E+ / E++ £379
15mm F2.8 EF Fisheye	E++ £449
16-28mm F2.8 ATX FX Tokina.....	E++ £439
16-35mm F2.8 L USM MKII	E++ £849 - £1,049
17-85mm F3.5-5.6 IS USM... As Seen / E++	£89 - £139
18-135mm F3.5-5.6 IS	E++ £199 - £229
18-200mm F3.5-6.3 DI II VC Tamron.....	Mint- £149
18-55mm F3.5-5.6 EFS IS	E++ £69
18-55mm F3.5-5.6 IS STM.....	E++ £79
18mm F3.5 ZE Zeiss.....	E++ £699
20mm F2.8 USM.....	As Seen £99
21mm F2.8 ZE Zeiss.....	E+ / E++ £849 - £989
24-70mm F2.8 L USM	E+ / E++ £499 - £599
24-70mm f2.8 L USM II	Mint- £1,449
24-70mm F4 L IS USM	E++ £599
24mm F1.4 L USM MKII.....E++ / Mint-	£1,099 - £1,149
24mm F2.8 STM.....	Mint £109
24mm F3.5 L TSE.....	E+ £599
25mm F2 ZE Zeiss.....	E++ £949
28-300mm F3.5-6.3 Di VC PZD Tamron	Mint- £429
28-300mm F3.5-6.3 XR Di Tamron	E+ £89
28-80mm F2.8-4 L USM.....	E+ £349
28-90mm F4-5.6 USM II.....	E+ £39
35-80mm F4-5.6 EF	E+ £25
40mm F2 Ultron SLII Voigtlander.....	Mint- £299
45mm F2.8 TS-E	Exc £549
50mm F1.4 ZE Zeiss.....	E+ / E++ £389 - £429
55-250mm F4-5.6 EFS IS.....	E++ £99
55-250mm F4-5.6 EFS IS II	E++ £109
55-250mm F4-5.6 IS STM.....	Mint- £129
60mm F2.8 EFS Macro	E++ £249 - £279
70-200mm F2.8 L IS USM	E+ £749
70-200mm F2.8 L IS USM II.....	E++ £1,449
70-200mm F4 L USM	E++ £359
70-200mm F4 L USM + AWII Collar	E++ £399
70-300mm F4-5.6 Di Tamron	E++ £59
70-300mm F4-5.6 L IS USM	E++ £789
70-300mm F4.5-5.6 DO IS USM	E++ £349
75-300mm F4-5.6 EF III	Mint- £99
85mm F1.4 ZE.....	E++ £649
90mm F2.8 TSE Shift.....	E++ £789
200-400mm f4 L IS USM with Internal 1.4x Extender Lens	E++ / Mint- £9,499
300mm F2.8 ATX SD Tokina.....	E+ £599
300mm F2.8 L IS USM.....	Exc / E++ £1,789 - £2,589
300mm F4 L IS USM.....	E+ / E++ £599 - £689
300mm F4 L USM.....	Exc £389
500mm F4 L IS USM.....	E+ £3,499 - £3,599
600mm F4 L USM.....	E+ £2,849

Sigma - Canon EOS Fit

10-20mm F3.5 EX DC HSM.....	E++	£259
10-20mm F4-5.6 DC HSM	E+ / E++	£149 - £259
12-24mm F4.5-5.6 EX DG HSM MKII ..	E++	£349 - £389
14mm F2.8 EX HSM.....	As Seen	£149
18-250mm F3.5-6.3 DC OS.....	E++	£199
18-35mm F3.5-4.5 AF.....	Unused	£79
28-70mm F2.8 EX DG.....	As Seen	£59
300mm F2.8 Apo DG HSM	E++	£1,289 - £1,499
30mm F1.4 EX DC HSM A	E++	£279
35mm F1.4 DG HSM A	E++	£549
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180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
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Canon Ixus 80 IS	E++ £29
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FujiFilm X100T - Silver.....	Mint- £689
Finepix X10 Black	E+ £159
Finepix X100 Silver	E++ £299
Nikon Coolpix A.....	Mint- £349
Coolpix A + DF-CP1 Finder.....	E+ £399
Coolpix P7000	E+ £119
Coolpix S4000	E++ £49
Olympus SP500UZ.....	As Seen £29
SP810 UZ	E+ £99
Samsung WB100	E++ £79
WB1100F.....	E++ £59
Panasonic DMC-TZ80 - Black.....	Mint- £229
DMC TZ60 - Black	Mint £175
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DMC-TZ15.....	E+ £75
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24-72mm F2.5-4.4 VC (GXR)	E++ £39
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WG-20.....	Mint- £99
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Sony RX1	E+ / E++ £1,249 - £1,339
RX1R	E+ £1,149
RX1R MKII.....	E+ £2,949
RX10 III.....	E++ £1,099
DSC-HX300	E++ £199
DSC-RX10	E+ / E++ £399 - £479
DSC-S500	E++ £29
DSC-T77	Mint- £49
DSC-T9.....	E+ £35
DSC-W80.....	As Seen £29
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Fuji X-Pro2 Body Only.....	E++ / Mint- £999 - £1,049
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X-E2s Black Body Only.....	Mint- £399
X-T20 Body Only - Silver.....	Mint- £669
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X-T10 Silver Body Only	E++ / Mint- £339
X-M1 Body Only.....	Mint- £139
Olympus Pen-F Silver Body Only	E++ £749
E-M1 Black Body + HLD-7 Grip	E++ £489 - £499
E-M5 Black Body + RRS Grip	E++ £279
E-M5 Black Body Only	E+ £229 - £239
E-M10 MKII Black Body Only.....	Mint- £359
E-P2 Black Body Only	E+ £69
Panasonic DC GH5 Body Only	Mint- £1,359
GH4 Body Only.....	E+ £659
GH-3 Body + Grip	E+ £429
GX7 Body Only	As Seen / E++ £249 - £299
DC GX800 Silver + 12-32mm	E++ £339
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GF-3 + 14-42mm	E++ £149
GF-3 Black Body.....	E+ £89
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GF-1 Body Only.....	E+ / E++ £59
Sony A7R II Body Only	E+ / E++ £1,999 - £2,199
A6500 Body Only	Mint- £1,099
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EOS 5D MKIII Body Only.....	E+ / E++ £1,499 - £1,599
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Nikon D100 + MB-D100 Grip	As Seen £79
D200 Body Only.....	Exc / E++ £129 - £179
D2X Body Only.....	As Seen / E+ £249 - £299
D300S + MB-D10 Grip.....	E++ £319
D300S Body Only.....	E+ £279
D4 Body Only	Exc / E+ £1,889 - £2,389
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D500 Body Only.....	Mint- £1,549
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D70 Body Only.....	E+ £79
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70-300mm F4.5-5.6 G SSM.....	E++ £449
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Final Analysis

Roger Hicks considers...

'Mohammed', 2015, by Magnus Wennman



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'We have long been conditioned to the idea that grainy, blurry black & white images are somehow more "authentic" than technically excellent pictures'

It's another lazy teenager on his bed. Except that it isn't. And the colour, the muddy blue: that would be enough to be heavily criticised by the average online critic. Until, perhaps, they learn the story. Or look closely at the picture.

There's a sticking plaster on his arm, in the usual place where they take blood samples. It's a hospital bed. And the windows are barred: elegantly barred, but nonetheless barred. Is this to stop people outside from breaking in, or to stop the people inside from getting away?

Mohammed is 13 years old and comes from Aleppo in Syria. This is Nizip in Turkey. He is a refugee. He wanted – still wants, perhaps,

though ambitions change at that age – to be an architect. So did I at his age. Later, I wanted to be a psychiatrist. Then I read law, and ended up as a photographer and journalist. The thing is, I had a lot more options than Mohammed, which is why, although I have just been writing about me, this is not about me: it's about him.

Mohammed is not sure if he will be able to become an architect. Well, few of us are sure about anything at that age – but again, many of us have better prospects. As he says: 'The strangest thing about war is that you get used to feeling scared. I wouldn't have believed that.'

The relationship between words and pictures is a curious one. For

example, Capa's immortal 'Falling Soldier' changes its meaning according to what we understand or believe about it. In one sense, the man in the image stands in for every casualty ever, in any war: the 'universal soldier'. Knowing that he was a Loyalist changes our perception slightly. Knowing Capa's political sympathies changes it again. And while its impact is not changed if (as is often alleged) it was faked, faking would still change the way we feel about it. My own view is that it probably wasn't faked, but how can we know?

In fact, this isn't just about the relationship between words and pictures. It plunges into the question of words, pictures, truth and photographic technique.

Would this picture be more or less convincing if it were exquisitely lit with perfect colour balance? We have long been conditioned to the idea that grainy, blurry black & white images are somehow more 'authentic' than technically excellent pictures. Often they are. But they needn't be. They can be faked too. Do technical 'flaws' add 'authenticity'?

This image is from Wennman's book about refugees called *Where the Children Sleep*, published by Kehrer Verlag. I chose it because of its very ordinariness; or at least, the ordinariness we see superficially. But when we know the stories behind them, even ordinary pictures can cease to be ordinary.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Marc Erwin Babej



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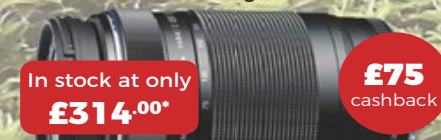
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